M
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B42
op.74
A4
c.2

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Edition Eulenburg

No. 22

BEETHOVEN

Op. 74

String Quartet

E♭ major — Mi♭ majeur — Es dur

(Harp Quartet)

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Dedicated to His Highness, the Prince Regent of Lobkowitz, Duke of Raudnitz

QUARTET

No. 10

E♭ major

for

2 Violins, Viola and Violoncello

by

LUDWIG VAN BEETHOVEN

Op. 74

Composed 1809

Revised from the Original MS., with foreword by

WILHELM ALTMANN

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I. Poco Adagio– Allegro 1

II. Adagio ma non troppo 14

III. Presto– Più presto quasi prestissimo 21

IV. Allegretto con Variazioni 35

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BEETHOVEN, STRING QUARTET, E♭ MAJOR, OP. 74

Beethoven's E flat Quartet, op. 74, commonly known as the "Harp" quartet on account of the pizzicato arpeggio passages in the various parts during the first movement, was composed in the year 1809, immediately after the E flat Piano Concerto and about the same time as the last two movements of the Piano Sonata, op. 81, in the same key. From the existing sketches it appears, in Gustave Nottebohm's "Second Beethoveniana" (1887), page 91, etc., that the four movements were commenced and finished in their order, and each sent in turn to the printers. In the drafts which have come down to us the work on the first and second movements would seem to be slightly in advance of this. Those for the first movement relate chiefly to the second part of it, but do not attain the ultimate and complete form as was the case in the second movement.

The Scherzo appears in the sketches in a different guise, while the theme of the variations for the last movement was originally of quite another character. In the midst of his work upon the Quartet, Beethoven wrote about it to the firm of Breitkopf & Härtel in a letter dated September, 1809. The manuscript of the finished work (which formerly belonged to the Mendelssohn-Bartholdy family, but which was transferred to the State Library in Berlin in April 1909) is also dated 1809.

On Feb. 4th 1810 the composer offered the Quartet along with some other works to Breitkopf & Härtel for all countries except England, on the condition that, with regard to the ultimate English publisher, the Quartet should not appear before September the first. Beethoven did not receive the fee for these works however until July 2nd. He then sent the Quartet with other things to be published, again with the proviso that these works were not to appear as regards the English publisher before Sep. 1st. Who the latter was I cannot say. In August 1810 Beethoven wrote again to Breitkopf & Härtel, saying that the Violin Quartet was to be dedicated to Prince Lobkowitz, adding some extra marks as regards tempi for the second and third movements, and giving some instructions as to rhythm and repeats for the purposes of printing. How particular he was about the latter is proved by his letter of October 1810, in which he says amongst other things:–"Agree to what I have so frequently requested; send the manuscript back with the proofs. Complaints are made as to the inaccuracy of the printing, and I have noticed that even the clearest writing is misconstrued."

On Oct. 3rd 1810 Breitkopf & Härtel announced the coming appearance of a number of Beethoven's works in their Allgemeine musikalische Zeitung and included this Quartet in the announcement. The parts appeared (probably not before December) with the publication number 1609 and the following title:–Quatuor pour deux Violons, Viola et Violoncelle, composé et dedié à Son Altesse le Prince regnant de Lobkowitz, Duc de Raudnitz, par L. v. Beethoven. Oeuvre 74, à Leipsic chez Breitkopf & Härtel.

Between the Autograph copy, original and later editions are to be found the following –

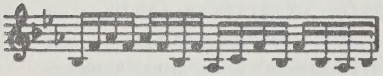
DIFFERENT READINGS:

I. In the first edition, and in that of Peters (David and Joachim-Moser) the $\frac{4}{4}$ time, clearly indicated by Beethoven's subsequent metronome mark $\text{♩} = 60$, in the Introduction (Poco Adagio) is wrongly set down Alla-Breve 𝄵, whilst the other editions (Heckel, Holle-Liszt and the Krit.-Ausg.) give $\frac{4}{4}\,\mathbf{C}$.

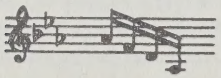
The mark $\mathbf{C}$ written in ink in the manuscript and apparently by a different hand is crossed through lightly in pencil.

II. Eighteen bars after the repeat in the Allegro (Score, page 5, brace 2, bar 3) most editions give *G* for the first crotchet in the Cello part; it must of course be *F*, as is clearly shown in the autograph score and by Joachim-Moser.

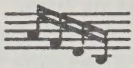
III. Shortly before the close of the first movement (Score 12, IV, 1). The Viol. I part is written thus in the original edition, also in Heckel's and that of B. & H.:



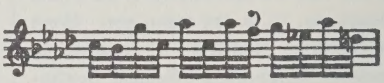
The tenth semiquaver should naturally be B♭ as given correctly in the M.S. and by Holle-Liszt, Litolff, Joachim-Moser.—Two bars later on, on the third beat in the same Viol. part, B. & H. give the notes



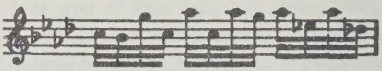
the result of editing, whilst the passage in the original is clearly.



IV. In the 49th bar before the Presto (Score 19, II, 1) the 2nd Viol. part, in all editions save the Krit.-Ausg., is written thus:

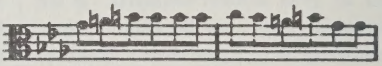


Following Dugge, the B. & H. mode is preferable

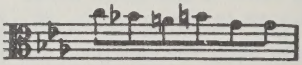


The original copy at this point is not quite clear owing to a little spot of ink, but the latter reading is in all probability correct.

V. Bar 5 in the Presto (Score 21, II, 5) deserves special attention. The M.S., original edition, Krit.-Ausg., Litolff, & Peters all give the following for the Viola,

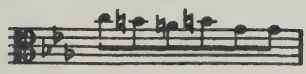


but in the Mannheim Edition (the 16 bar phrase being written out in full and not divided into two 8 bar periods with repeat) we find for the first time the following,

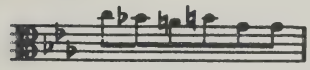


*) Litolff and Joachim-Moser give *G* here, which is correct; both editions give *D*♮ for the last note of the bar.

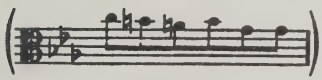
and 8 bars further on



Later (Score 26, I and 30, III) it is always



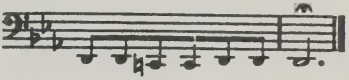
and it is clear that this ♭ was only corrected subsequently. As, therefore, no contradiction sign occurs in the M.S. the alteration does not appear to Dugge completely incontestable, though introduced by Holle-Liszt and Konzertmeister E. Röntgen in their editions of the parts.



VI. Tallying with the M.S., the original edition, the Krit.-Ausg., Litolff and Joachim-Moser give *D* to the Viola in the 35th bar of the Più presto quasi prestissimo (Score 24, IV, 3). Doubtless Beethoven made a slip here, and the notes should read as in the Mannheim and Holle-Liszt Editions

(Cf. Score 29, II, 1.)

VII. Attention must be called to the Cello in the last bar but one of the Presto (Score 34, IV, 6). In the above-named editions, tallying with the autograph copy, it is written



but in Dugge's revision of the score we find $C\sharp$, which in my opinion would be preferable, but for the fact that a ♮ is clearly marked in the M.S.

VIII. In the final movement (Allegretto con Variazioni), eleven bars before the words Un poco più vivace (Score 39, 1, 2), the 1st Violin is written thus in all later editions;

the M.S., original edition, (and also Joachim-Moser) however give

April 1911

Prof. Dr. Wilh. Altmann

BEETHOVEN, STREICHQUARTETT, ES-DUR, OP. 74

Beethovens Es-dur-Quartett op. 74, für das sich der Name „Harfenquartett" eingebürgert hat, weil im ersten Satz die einzelnen Instrumente mit arpeggierenden Piccicatis einander mehrfach ablösen, ist im Jahre 1809 unmittelbar nach dem Es-dur-Klavierkonzert und ziemlich gleichzeitig mit den beiden letzten Sätzen der gleichfalls in Es-dur stehenden Klaviersonate op. 81 entstanden. Aus den vorhandenen Skizzen geht nach Gustav Nottebohm, Zweite Beethoveniana (1887) S. 91ff. hervor, daß die vier Sätze in der Folge angefangen und vollendet worden sind, in der sie dann dem Drucke übergeben wurden. In den auf uns gekommenen Skizzen erscheint die Arbeit zum ersten und zweiten Satz schon ziemlich vorgeschritten. Die zum ersten Satz betreffen meistens den zweiten Teil, erreichen aber nicht überall dessen endgültige Fassung, was beim zweiten Satz so ziemlich der Fall ist. In wesentlich anderer Form erscheint in den Skizzen noch das Scherzo. Der aus Variationen bestehende Schlußsatz hatte ursprünglich ein ganz anderes Thema. Noch mitten in der Arbeit sprach Beethoven schon von diesem Quartett in seinem Briefe vom 19. Weinmonat, d. i. September 1809, an die Leipziger Verlagsfirma Breitkopf & Härtel. Das seit April 1909 in der Königl. Bibliothek zu Berlin befindliche Manuskript des fertigen Werkes (das früher der Familie Mendelssohn-Bartholdy gehört hat) trägt die Jahreszahl 1809.

Am 4. Februar 1810 bietet der Komponist dieses Werk den Herren Breitkopf & Härtel nebst anderen Werken für alle Länder, mit Ausnahme von England, an und verlangt, daß es, mit Rücksicht auf den eventuellen englischen Verleger, nicht vor dem 1. September erscheinen solle; erst am 2. Juli aber nahm er die Honorarofferte für jene Werke an und übersandte u. a. auch das Quartett zur Drucklegung mit nochmaliger Betonung, daß diese Werke nicht vor dem 1. September, mit Rücksicht auf den englischen Verleger, herausgegeben werden sollten. Wer dieser gewesen ist, entzieht sich meiner Kenntnis. Am 21. Sommermonat, d. i. August 1810, schreibt dann Beethoven wieder an Breitkopf & Härtel, daß das Violinquartett dem Fürsten Lobkowitz gewidmet werden solle, dessen unmusikalische Titulaturen sie bei einem anderen Werk nachsehen sollten, erinnert daran, daß es zum Umwenden bequem eingerichtet werden solle, und gibt noch Tempobezeichnungen für den zweiten und dritten Satz, sowie einiges über des letzteren Wiederholungen und Rhythmus für die Drucklegung an. Wie sehr er sich um diese gekümmert hat, geht auch aus seinem Briefe vom 15. Herbstmonat, d. i. Oktober 1810, hervor, worin er u. a. schreibt: „Sorgen Sie ja und gehn Sie doch darauf ein, weswegen ich so oft gebeten; schicken Sie ein Probeexemplar, aber auch die Manuskripte; man klagt über die Unrichtigkeit des Stichs, und ich habe bemerkt, daß auch die klärste Schrift gemißdeutet wird."

Am 3. Oktober 1810 zeigten Breitkopf & Härtel in ihrer Allgemeinen musikalischen Zeitung das bevorstehende Erscheinen einer Anzahl Beethovenscher Werke, darunter des Quartetts an; es erschien in Stimmen (vielleicht erst im

Dezember) unter der Verlagsnummer 1609 mit folgendem Titel: Quatuor pour deux Violons, Viola et Violoncelle, composé et dedié à Son Altesse le Prince regnant de Lobkowitz, Duc de Raudnitz, par L. v. Beethoven. Oeuvre 74, à Leipsic chez Breitkopf & Härtel.

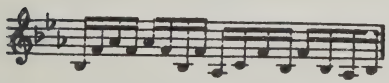
Zwischen Autograph, Original-Ausgabe und späteren Ausgaben finden sich nachstehende

VARIANTEN:

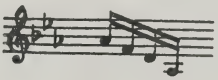
I. In dem Erst-Druck, sowie bei Peters (David und Joachim-Moser) ist der durch Beethovens nachträgliche Metronomisierung des Viertels mit 60 festgesetzte $\frac{4}{4}$ Takt der Einleitung (Poco adagio) mit Unrecht als Alla-Breve ¢ angezeigt, während in den übrigen Ausgaben (Heckel, Holle-Liszt und Krit.-Ausg.) C steht. Im Manuskript ist durch das mit Tinte geschriebene C (wahrscheinlich von fremder Hand) ein leiser Bleistrich gezogen.

II. Achtzehn Takte nach dem Wiederholungszeichen im Allegro (Part. pag. 5, Syst. II, Takt 3) geben die meisten Ausgaben das erste Viertel der Violoncellostimme mit *G* an; natürlich muß es *F* heißen, wie auch die autographe Partitur deutlich zeigt, und Joachim-Moser haben.

III. Kurz vor Schluß des I. Satzes (Part. 12, IV, 1) ist in der Orig.-Ausg., sowie bei Heckel und B. & H. die Viol. I so notiert:



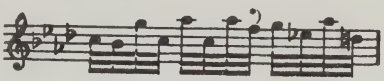
—; das zehnte Sechzehntel muß natürlich, übereinstimmend mit dem Manuskript, wie Holle-Liszt, Litolff, Joachim-Moser richtig haben, ♭ *h* heißen. — Zwei Takte später steht in derselben Stimme bei B. & H. im dritten Viertel:



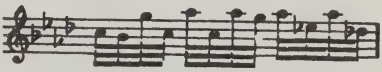
ein „kritisches Ergebnis", während das Original deutlich

angibt.

IV. Der neunundvierzigste Takt vor dem Presto (Part. 19, II, 1) ist in der Viol. II mit Ausnahme der kritischen Ausgabe in allen anderen Vorlagen folgendermaßen notiert:



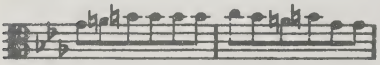
Mit Recht ist nach Dugge die B. & H. sche Schreibweise



vorzuziehen. Das Original, an dieser Stelle wegen eines kleinen Tintenfleckes nicht ganz deutlich, läßt dennoch mit größerer Wahrscheinlichkeit auf letztere Lesart schließen.

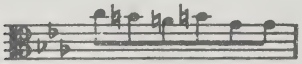
*) Litolff hat hier richtig *g*, ebenso Joachim-Moser; beide Ausgaben haben als 12. Zweiunddreißigstel *d*.

V. Besondere Beachtung verdient sodann Takt 5 im Presto (Part. 21,II, 5). Während nämlich Manuskript, Orig.-Ausg., krit. Ausg., Litolff und Ed. Peters hier die Viola mit

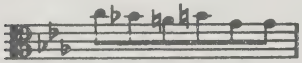


angeben, steht in der Mannheimer Ausgabe (statt der achttaktigen Periode mit Wiederholungszeichen sind dort die 16 Takte ausgestochen) zum ersten Male

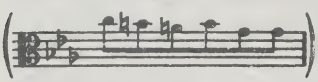
und 8 Takte weiter



Späterhin (Part. 26, I und 30, III) heißt es immer

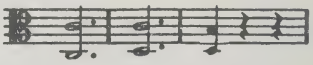


und zwar ist, wie man deutlich erkennen kann, dieses ♭ erst nachträglich hineinkorrigiert. Da nun, wie bereits gesagt, auch im Manuskript kein Auflösungszeichen steht, so scheint Dugge die Abänderung, wie sie Holle-Liszt und Herr Konzertmeister E. Röntgen in seiner Stimmen-Ausgabe eingeführt hat



doch nicht ganz unanfechtbar.

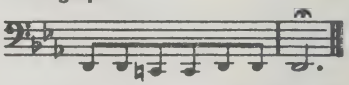
VI. Übereinstimmend mit dem Manuskript geben die Orig.-Ausg., die krit. Ausg., Litolff und Joachim-Moser im Più presto quasi prestissimo den fünfunddreißigsten Takt (Part. 24, IV, 3) in der Viola mit *d* an. Es ist zweifellos, daß hier ein Schreibfehler Beethovens vorliegt und daß es wie in der Mannheimer und Holle-Lisztschen Ausgabe



heißen soll. (Vgl. Part. 29,II, 1.)

VII. Hingewiesen sei noch auf die Violoncellostimme im vorletzten Takte des Presto (Part. 34, IV, 6).

In den oben genannten Ausgaben steht in Übereinstimmung mit dem Autograph



In den vor Dugges Revision besorgten Auflagen dieser vorliegenden Partitur jedoch steht ♯ *C*(*is*), eine Schreibweise, welcher meines Erachtens der Vorzug zu geben wäre, wenn nicht im Manuskript deutlich ein ♮ stände.

VIII. Im Schlußsatz (Allegretto con Variazioni) ist 11 Takte vor der Bezeichnung un poco più vivace (Part. 39, I, 2) in allen Nachdruck-Ausgaben die Viol. I so

notiert; Manuskript und Orig.-Ausg. (auch Joachim-Moser) haben

April 1911

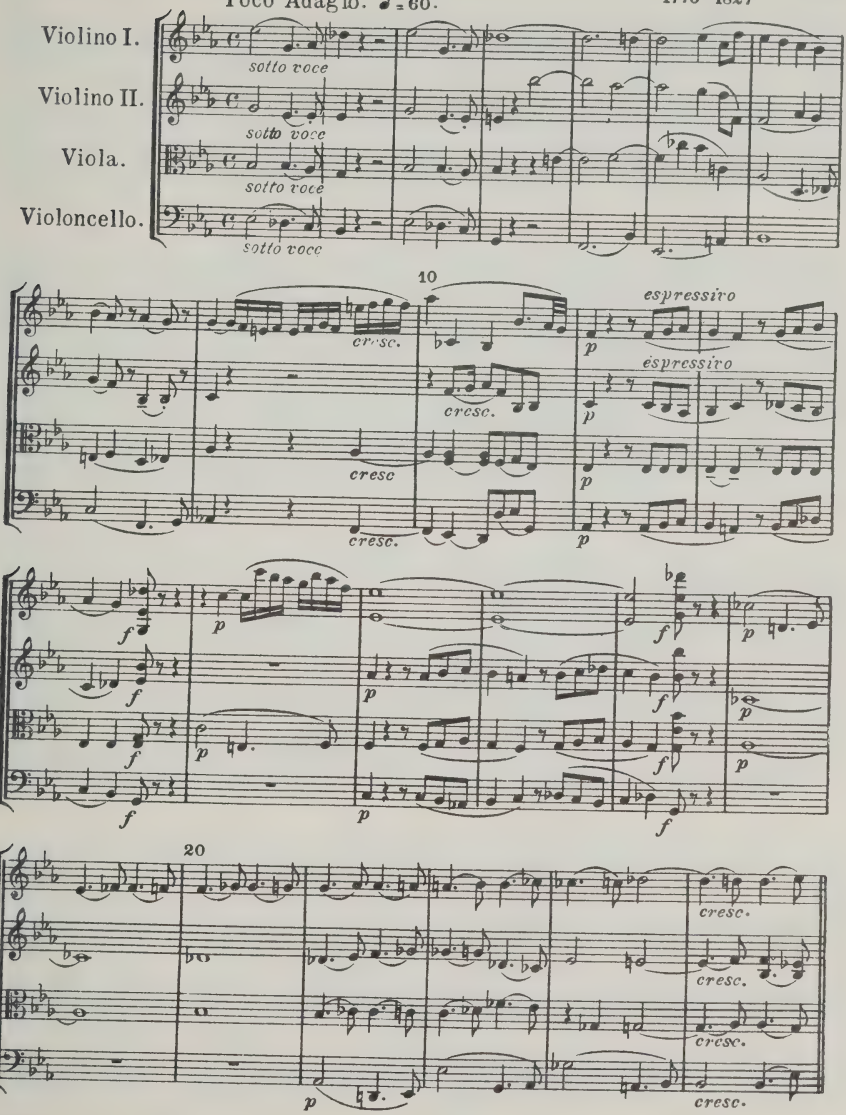
Prof. Dr. Wilh. Altmann

Quartet

I.

L. van Beethoven, Op. 74.
1770 - 1827

Poco Adagio. ♩ = 60.



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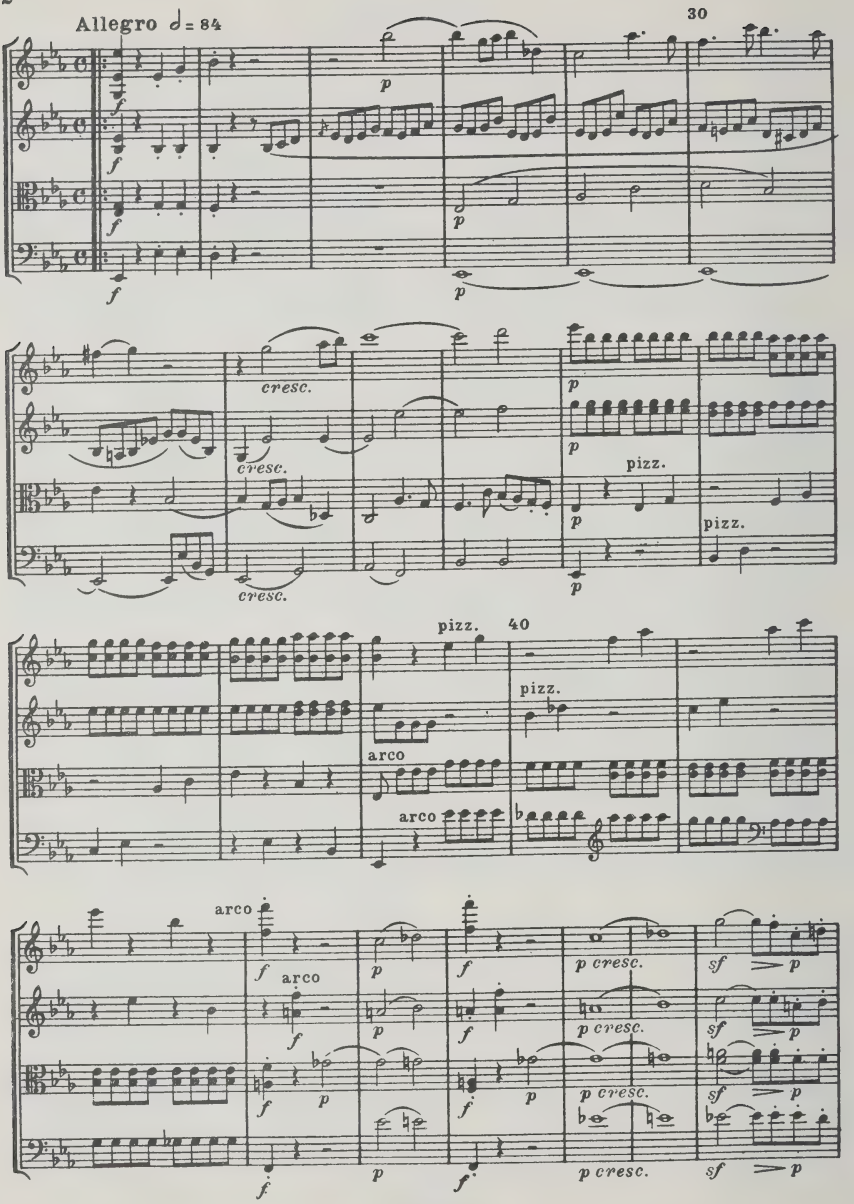
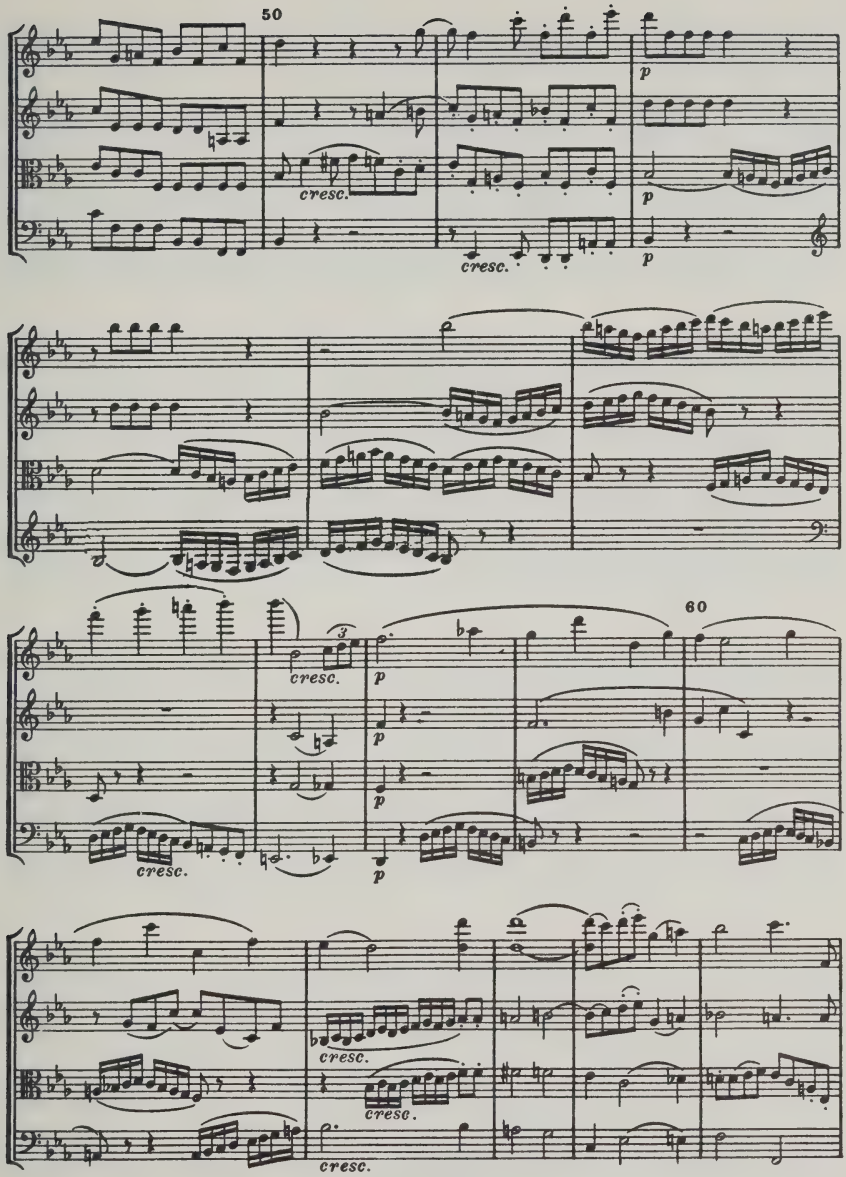

Allegro ♩= 84
30
cresc.
pizz.
40
arco
p cresc.
sf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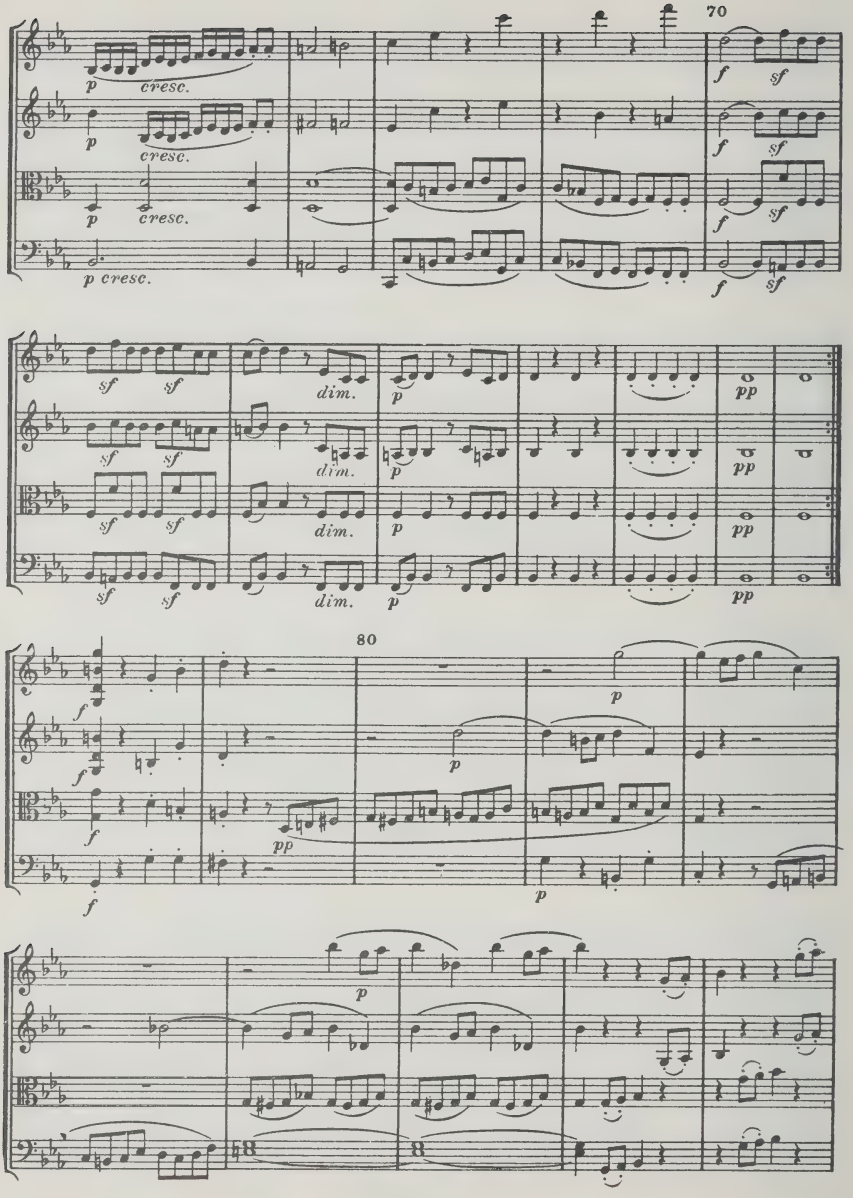
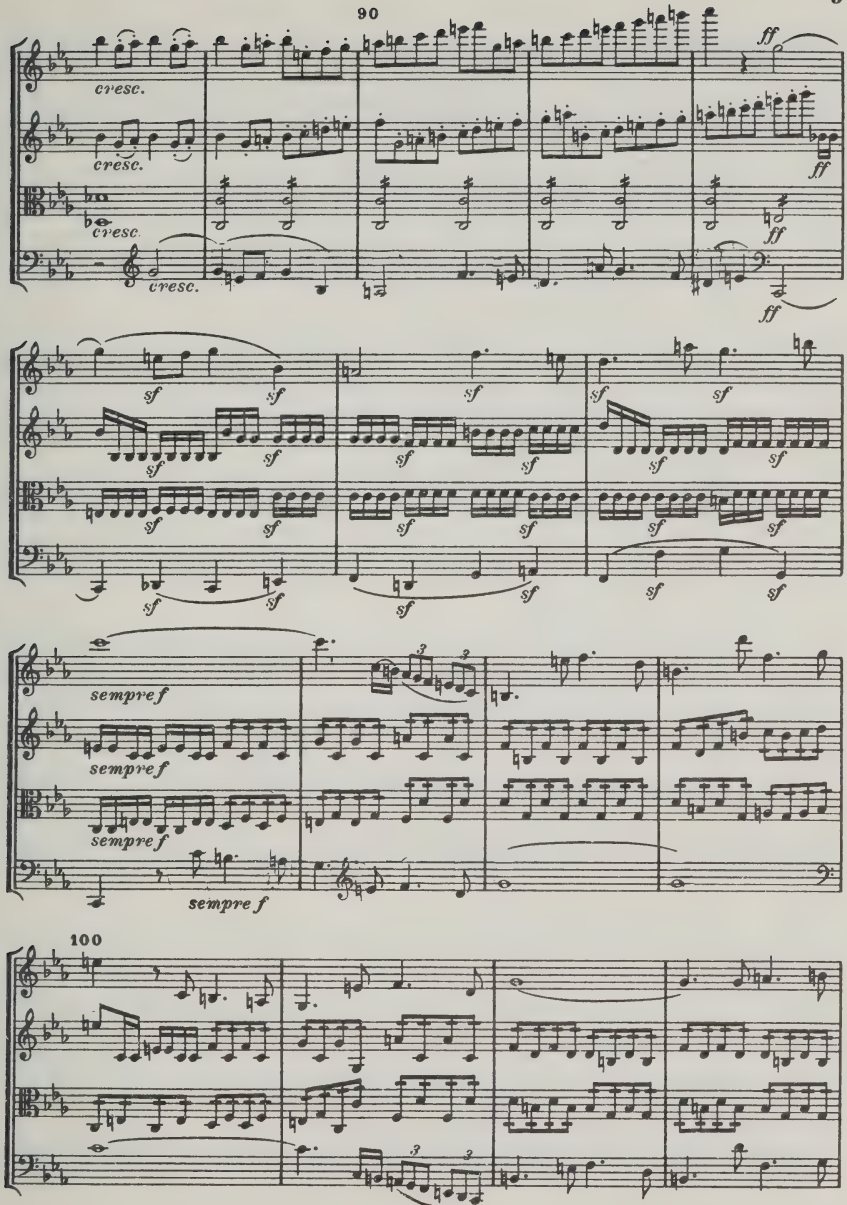
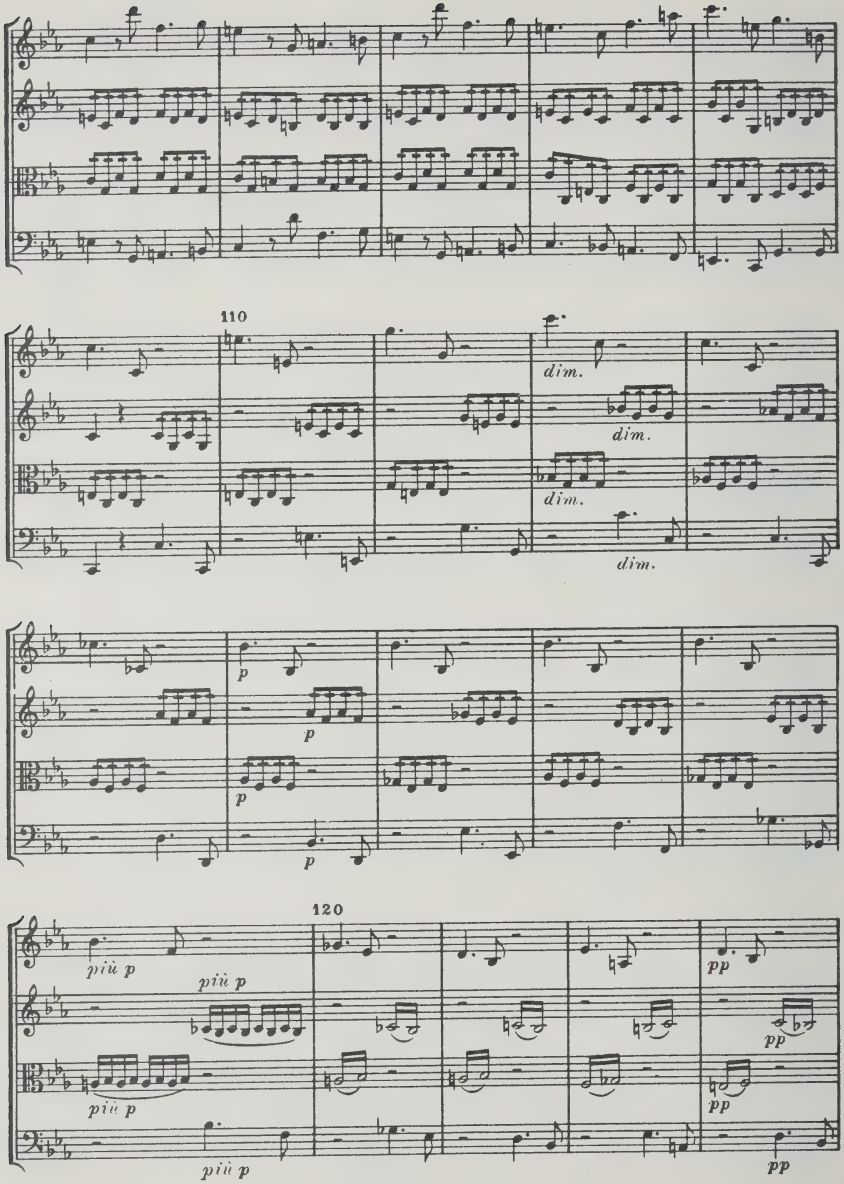
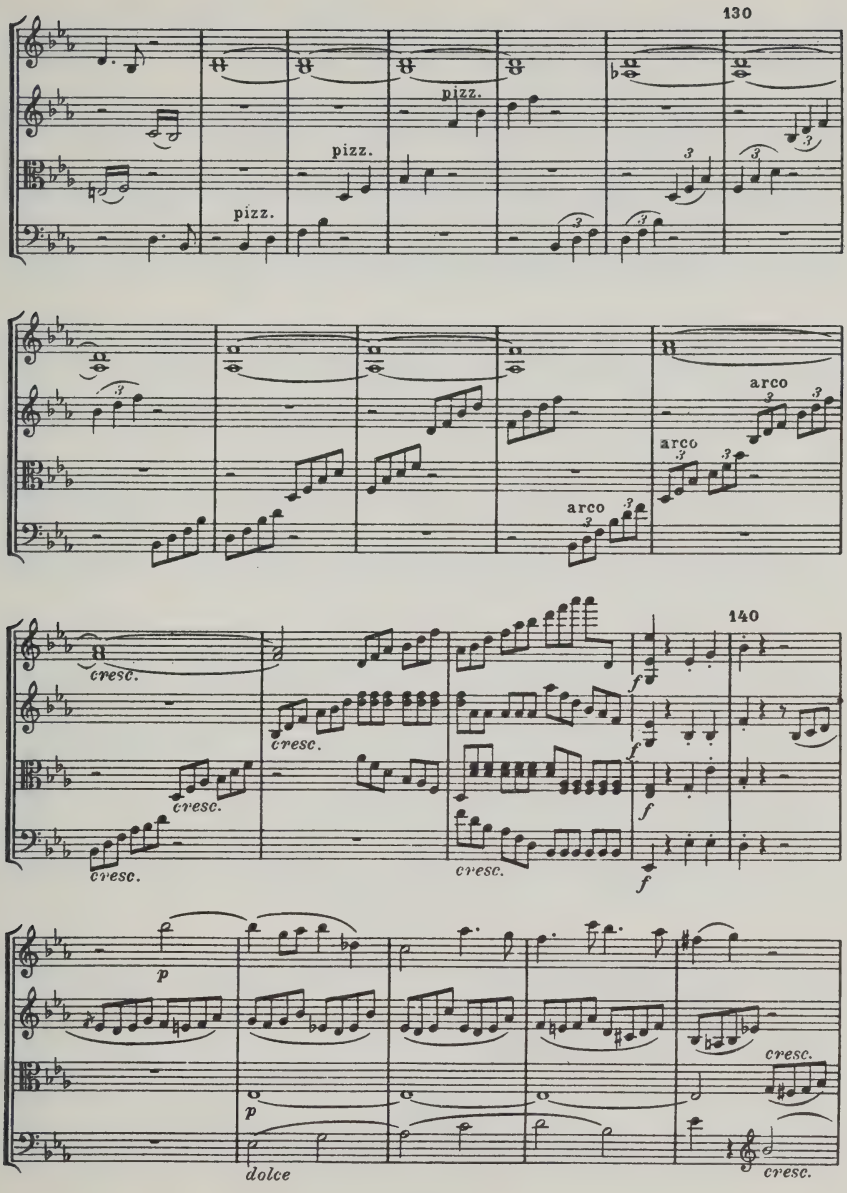
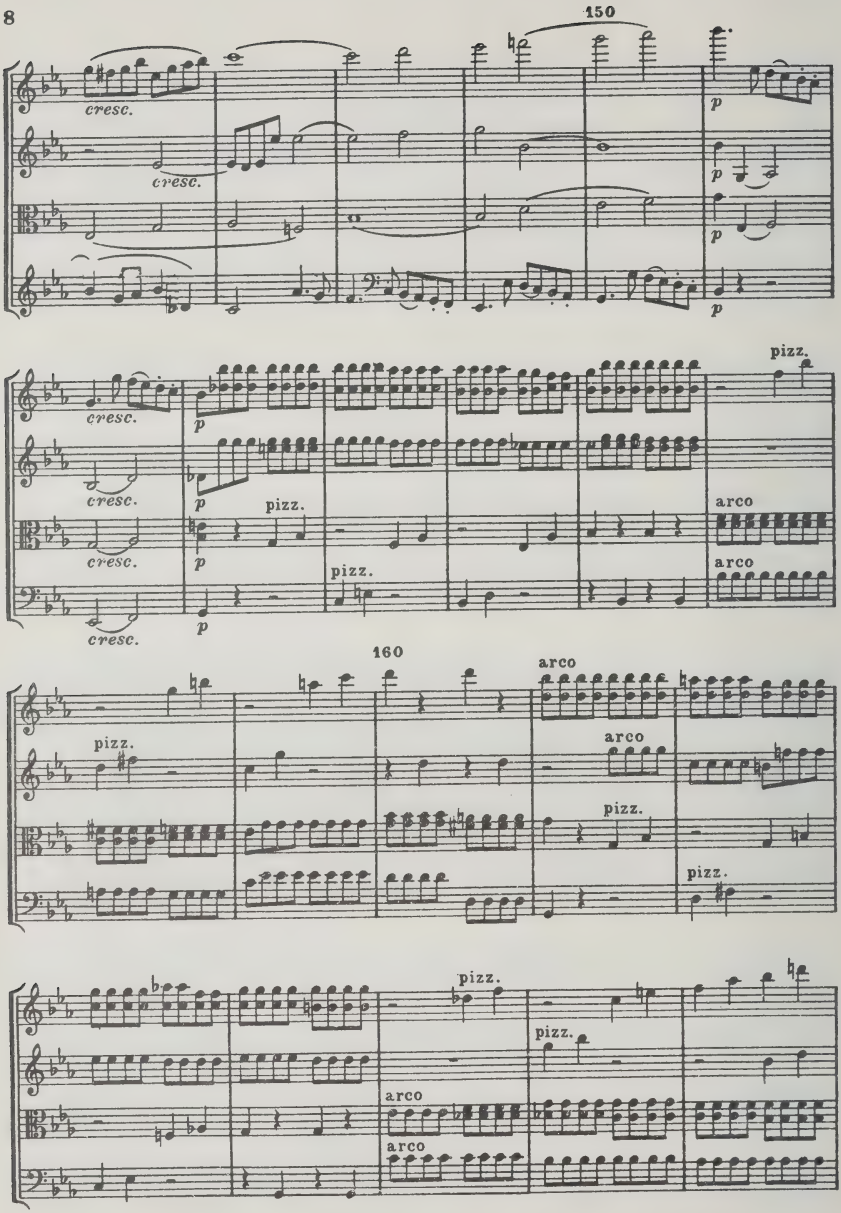
p
p
cresc.
cresc.
cresc.
cresc.

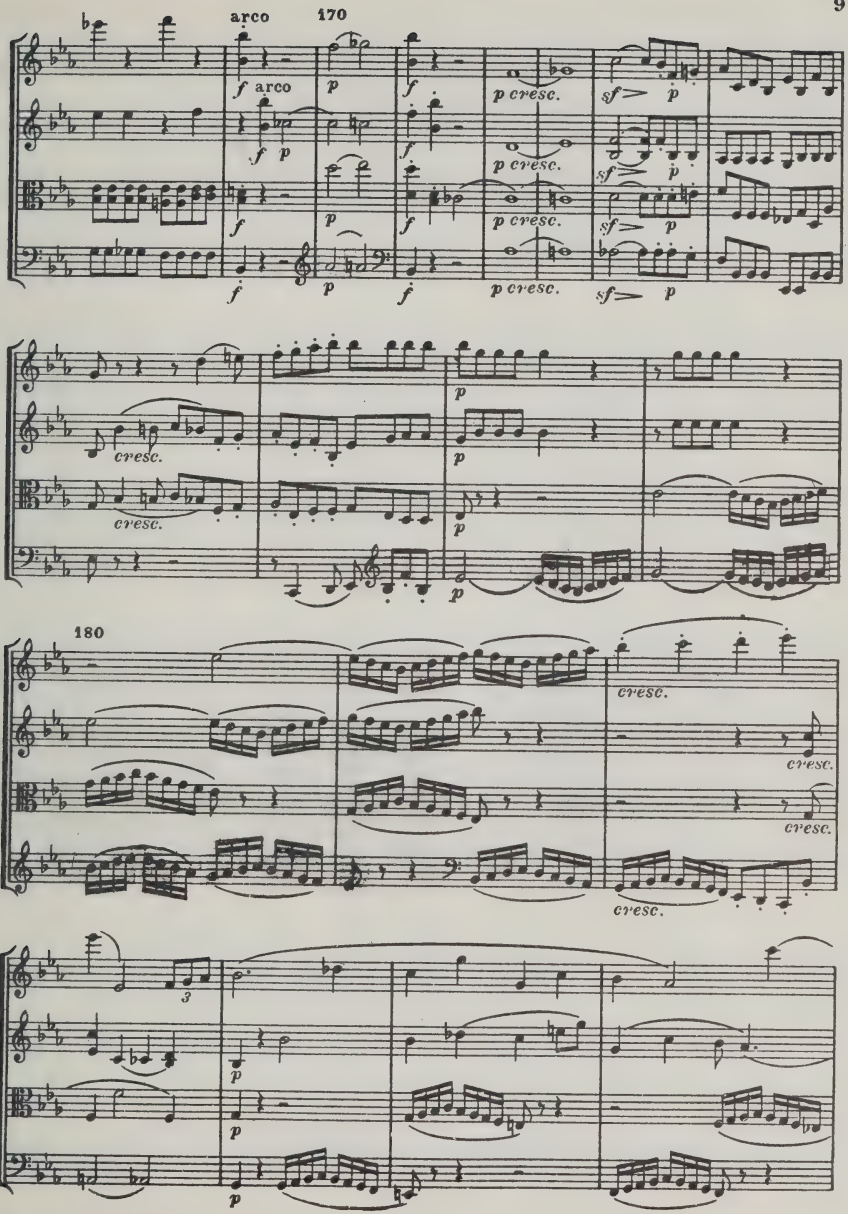

70
p cresc.
f sf
dim.
pp
80

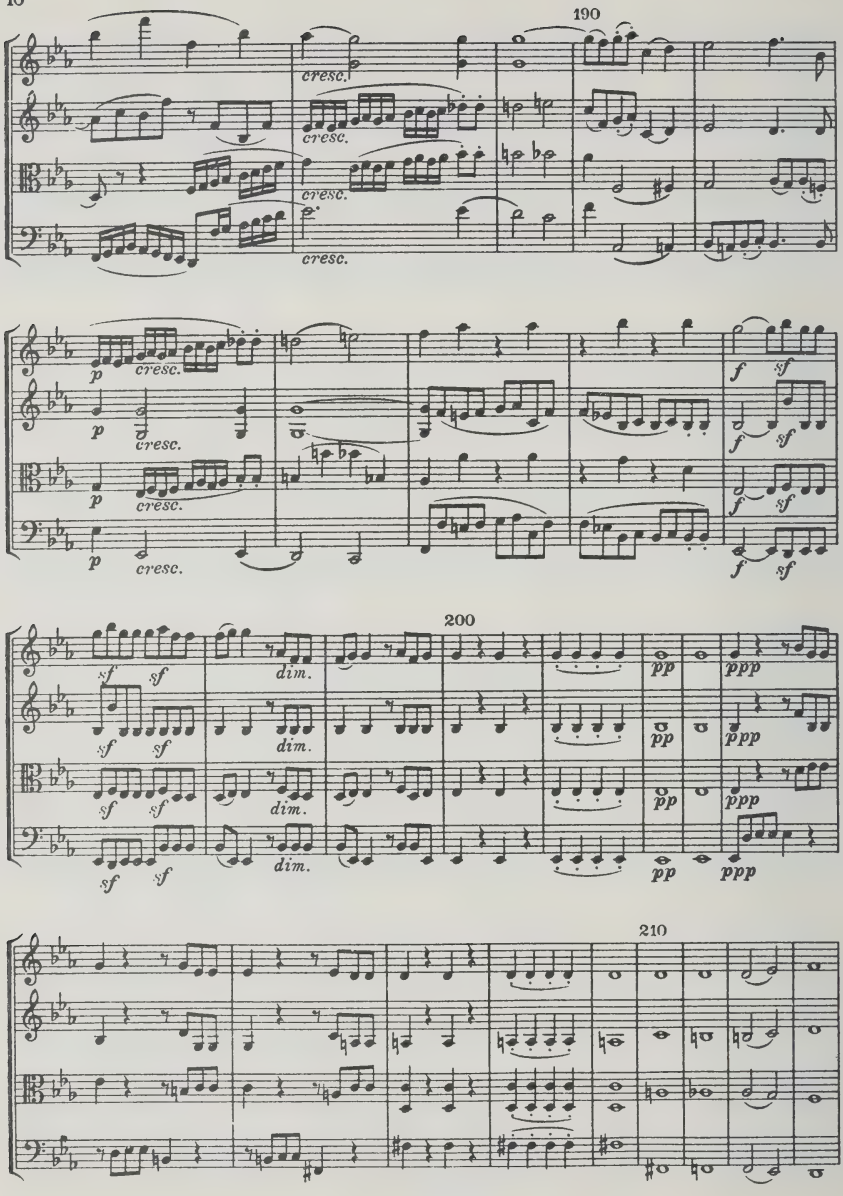

90
cresc.
cresc.
cresc.
cresc.
ff
ff
ff
sf
sempre f
100

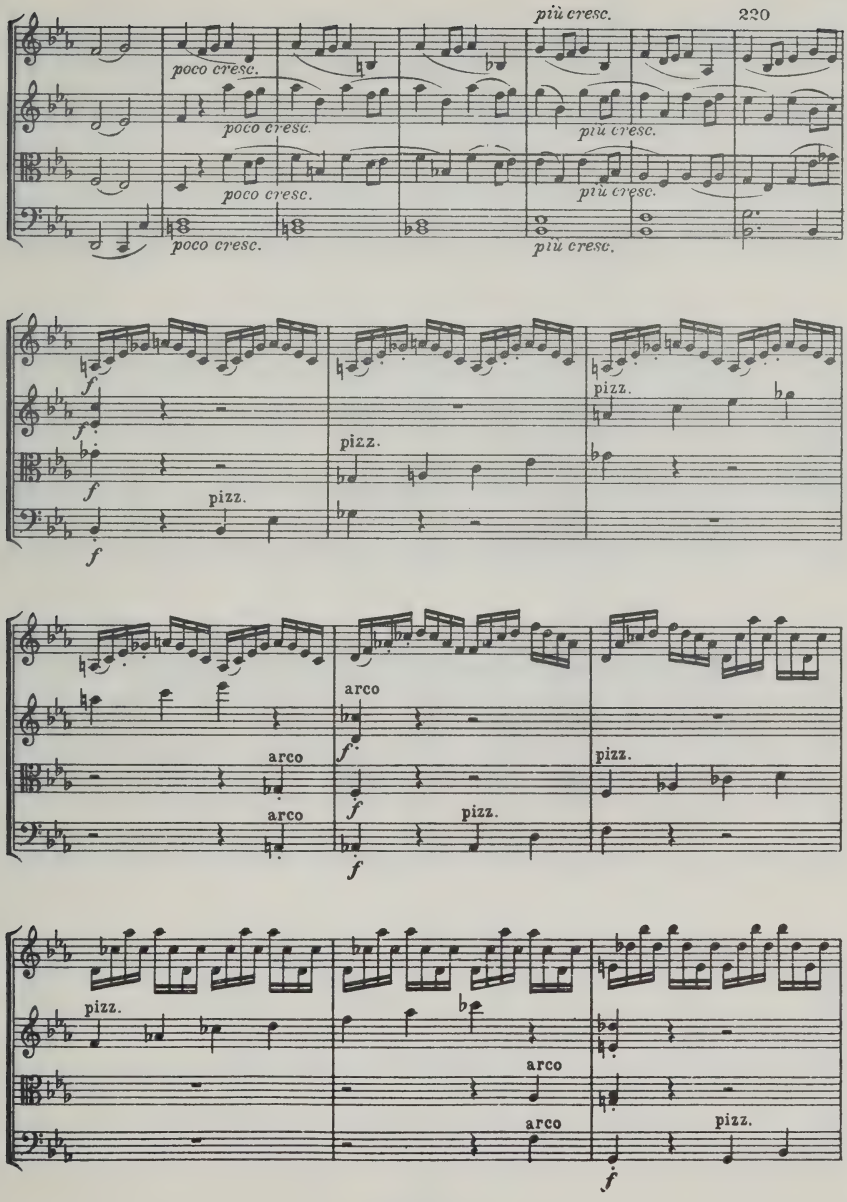

110
dim.
dim.
dim.
dim.
p
p
p
p
120
più p
più p
più p
più p
pp
pp
pp
pp

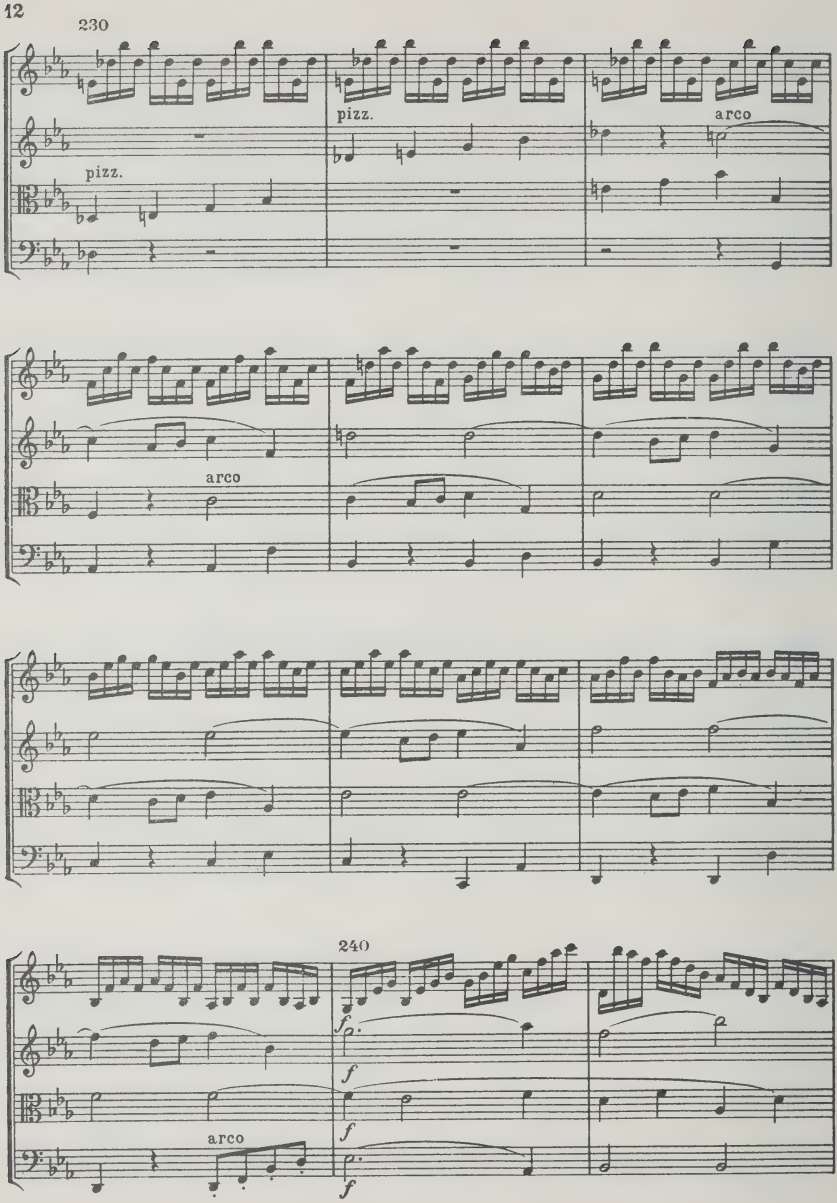

130
pizz.
pizz.
pizz.
arco
arco
arco
140
cresc.
cresc.
cresc.
cresc.
cresc.
f
f
f
f
p
p
dolce
cresc.
cresc.

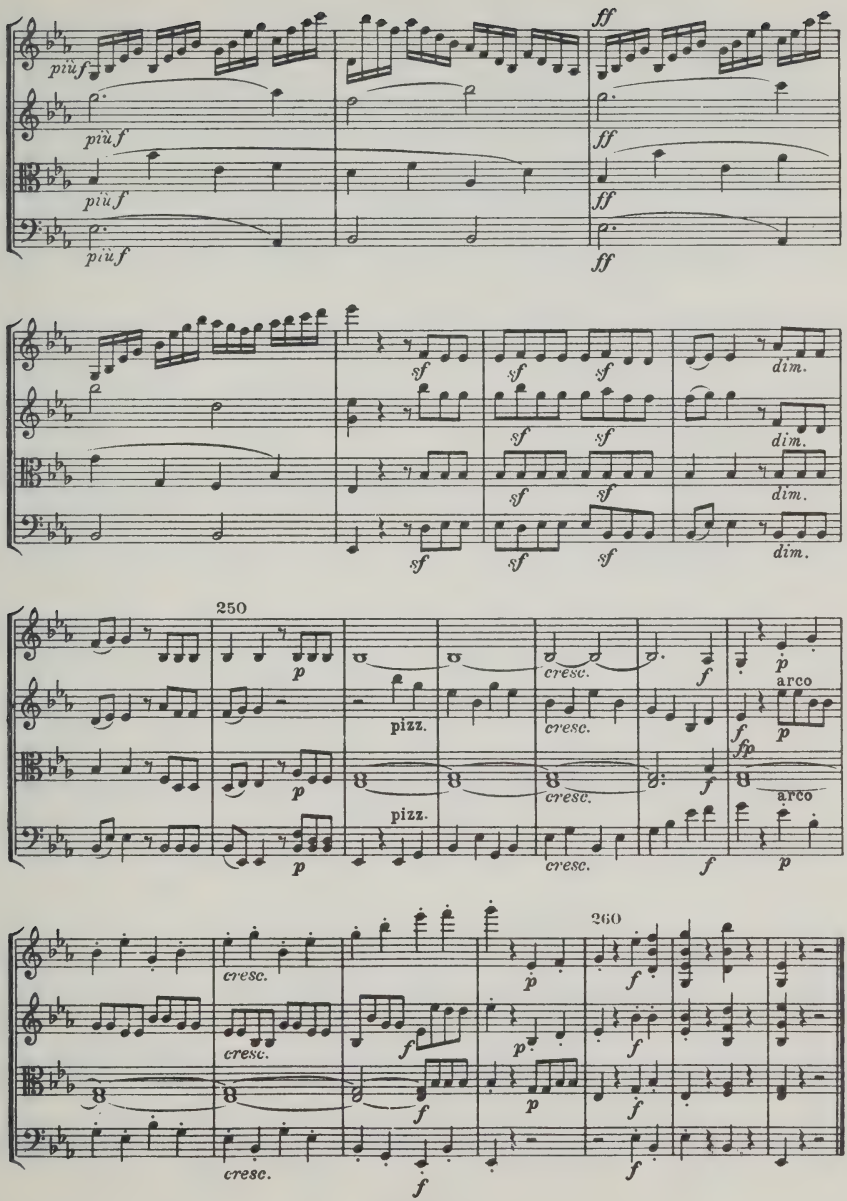

150
cresc.
cresc.
p
p
p
p
cresc.
cresc.
cresc.
cresc.
p
p
p
pizz.
pizz.
pizz.
arco
arco
160
pizz.
arco
arco
pizz.
pizz.
pizz.
pizz.
arco
arco


arco
170
f arco
p
p cresc.
sf
180
cresc.


190
cresc.
cresc.
cresc.
cresc.
p
cresc.
p
cresc.
p
cresc.
p
cresc.
f
sf
f
sf
f
sf
f
sf
200
sf
sf
dim.
sf
sf
dim.
sf
sf
dim.
sf
sf
dim.
pp
pp
pp
pp
ppp
ppp
ppp
ppp
210

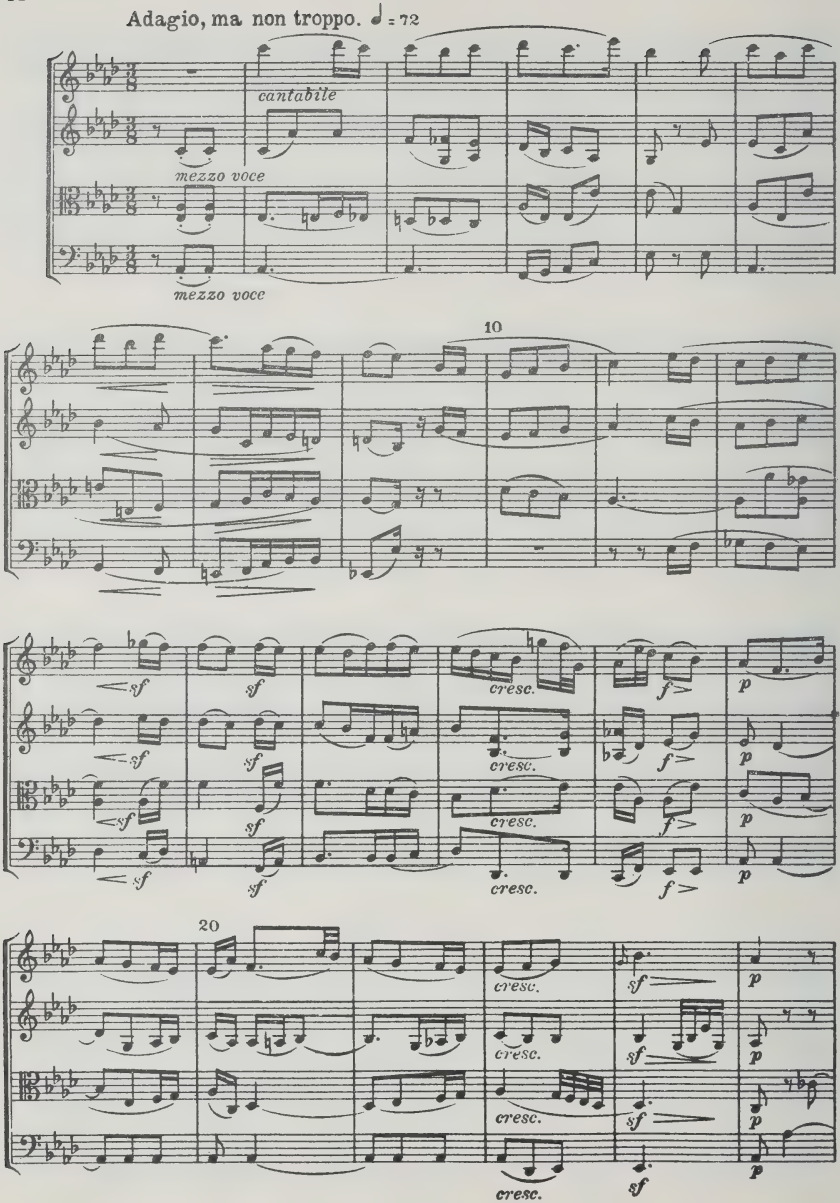

più cresc.
220
poco cresc.
poco cresc.
poco cresc.
poco cresc.
più cresc.
più cresc.
più cresc.
f
f
f
pizz.
pizz.
pizz.
f
arco
arco
arco
f
f
pizz.
pizz.
pizz.
arco
arco
pizz.
f

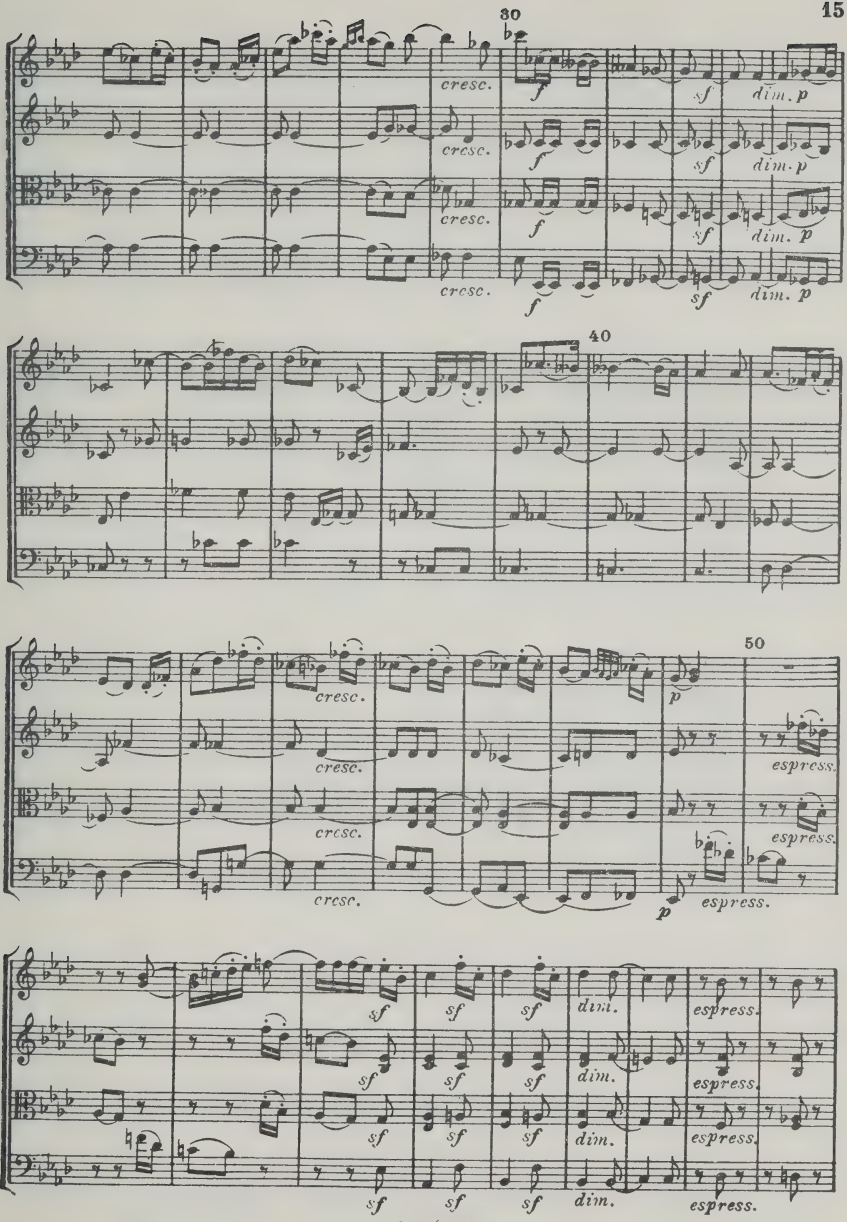

230
pizz.
pizz.
arco
arco
240
f
f
f
f
arco

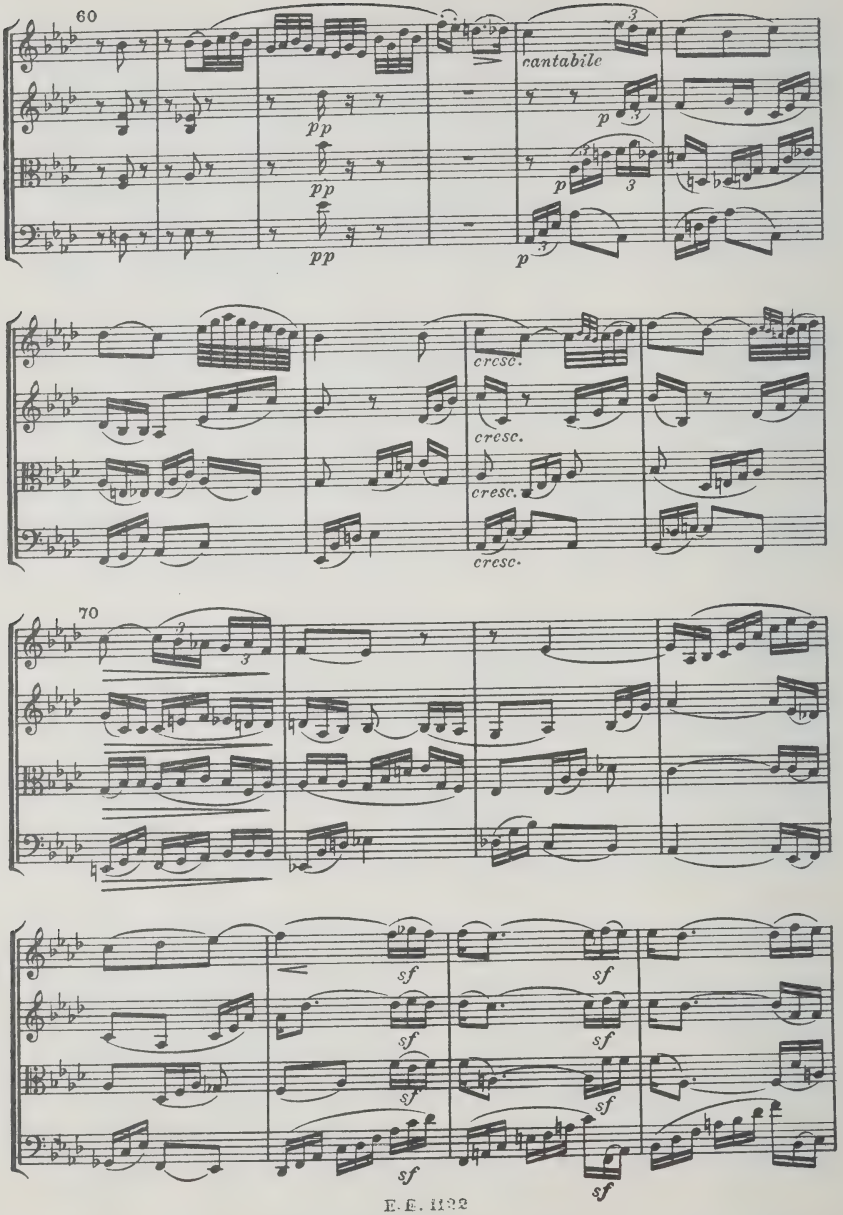

più f
ff
sf
dim.
250
p
pizz.
cresc.
f
arco
fp
260

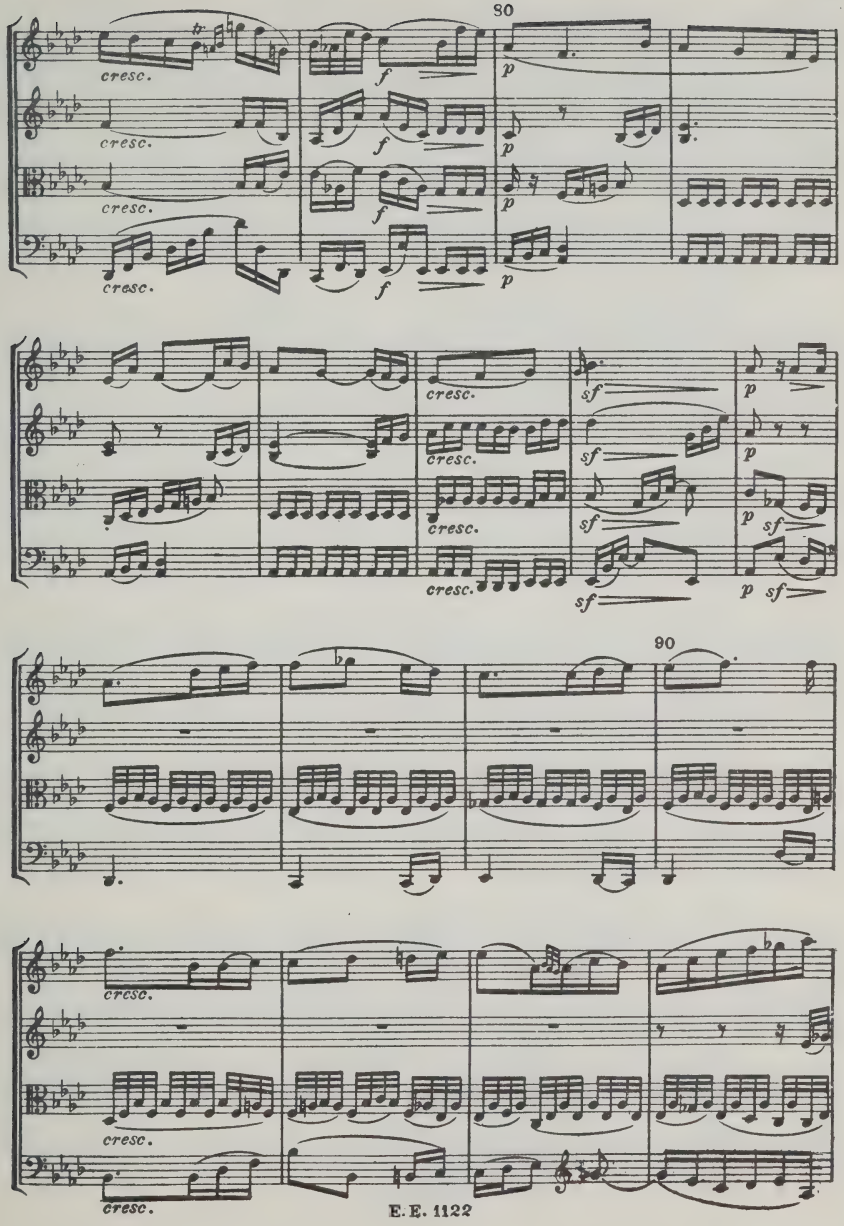
II.

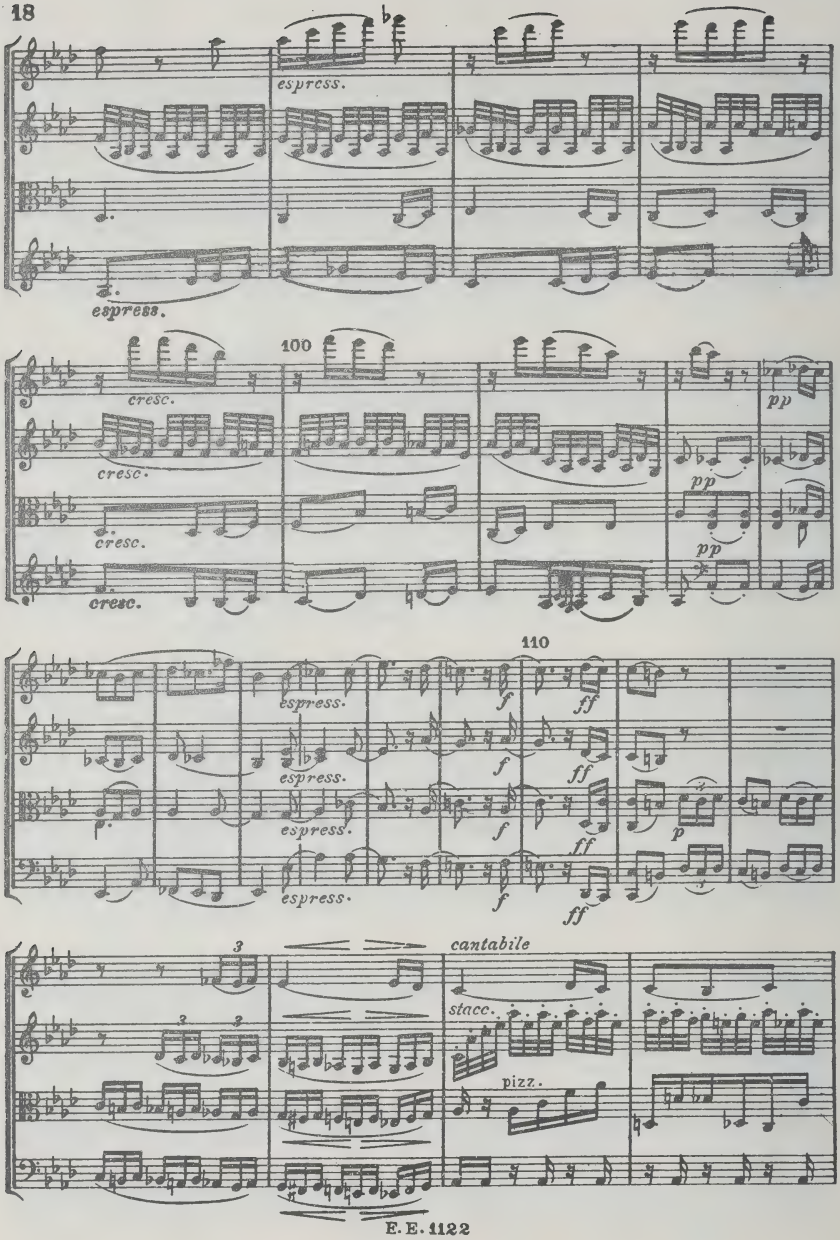
Adagio, ma non troppo. ♩ = 72

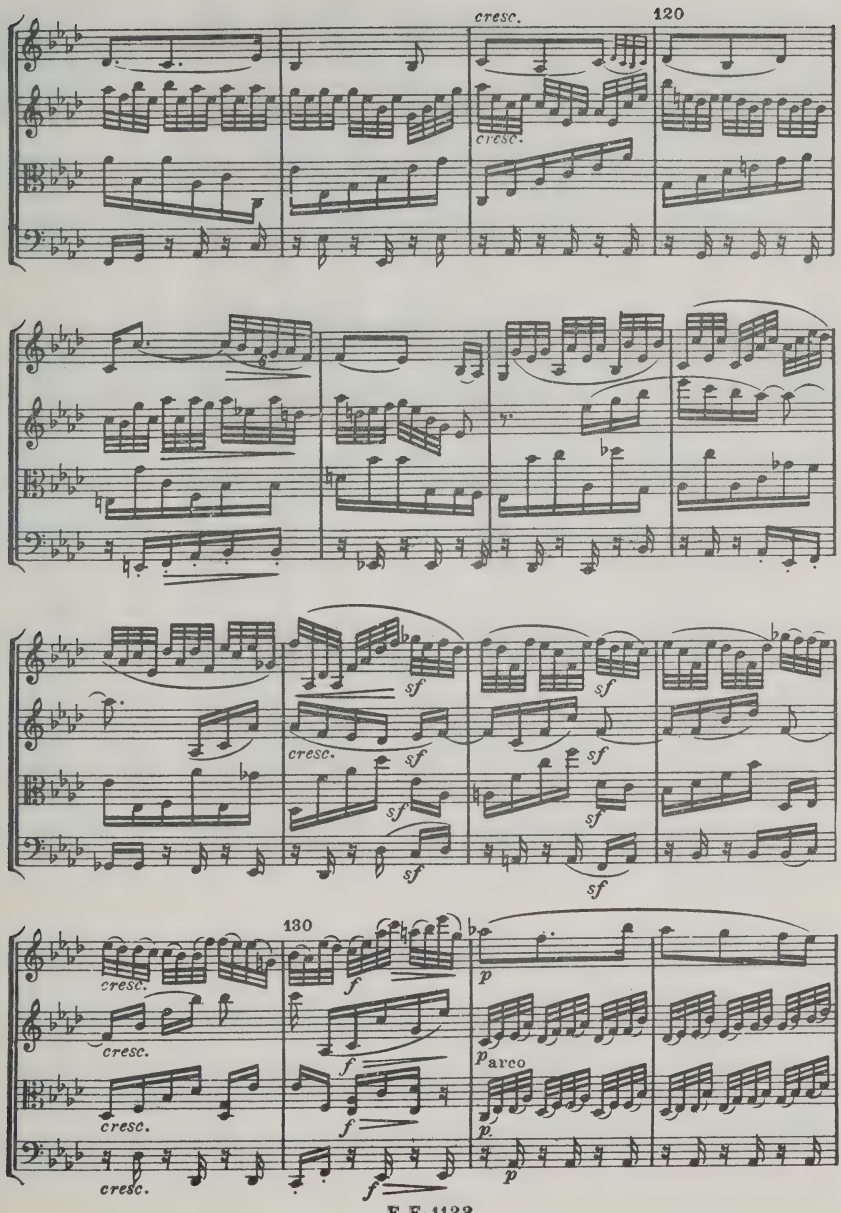


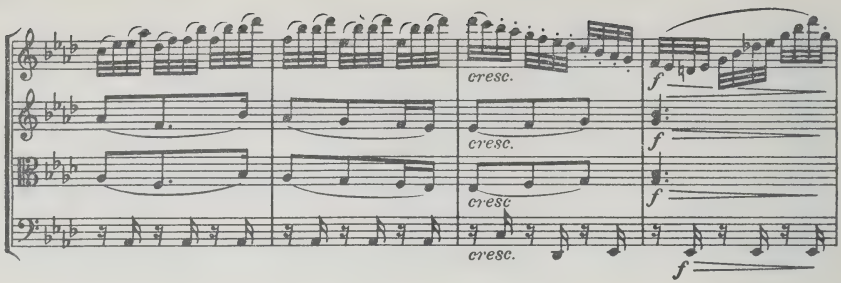

30
cresc.
f
sf
dim. p
40
50
p
espress.
dim.

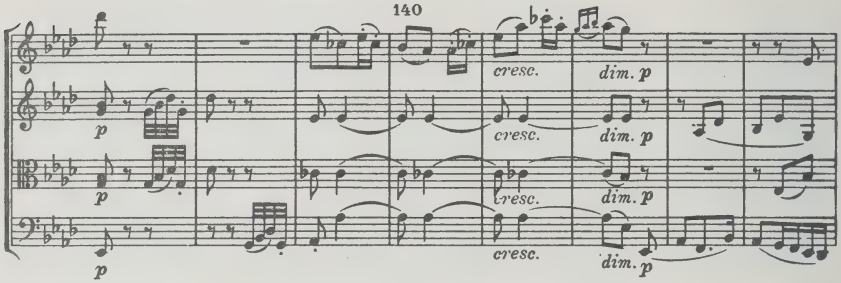

60
cantabile
pp
pp
pp
p
p
p
3
3
3
cresc.
cresc.
cresc.
cresc.
70
sf
sf
sf
sf
sf
sf
sf
sf

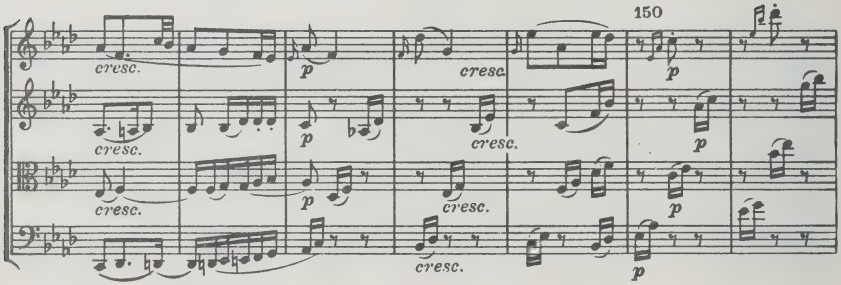

80
cresc.
f
p
sf
90

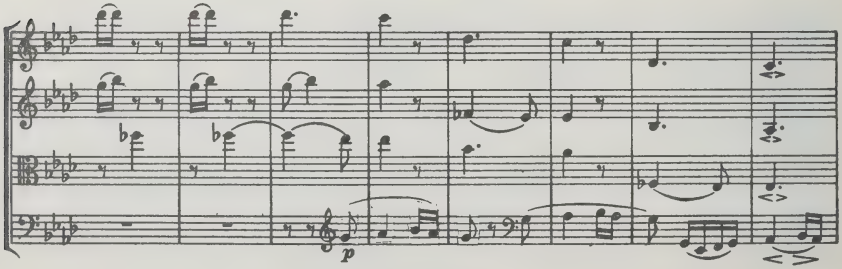

espress.
espress.
100
cresc.
cresc.
cresc.
cresc.
pp
pp
pp
110
espress.
espress.
espress.
espress.
f
ff
p
3
cantabile
stacc.
pizz.

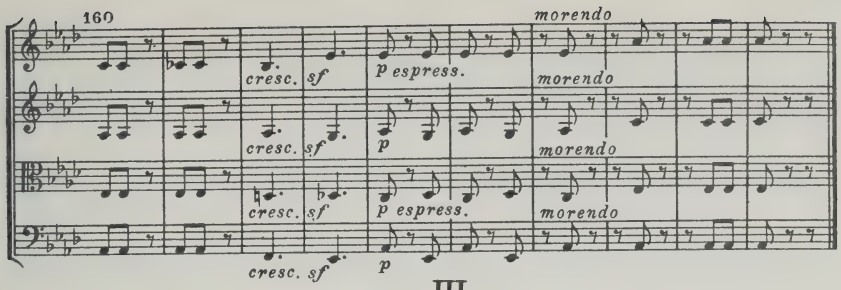

cresc.
120
cresc.
sf
cresc.
130
cresc.
f
p
arco


cresc.
cresc.
cresc
cresc.
f
f
f
f

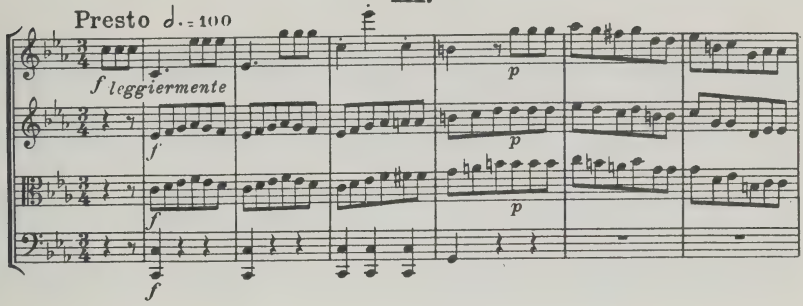

140
p
p
p
p
cresc.
cresc.
cresc.
cresc.
dim. p
dim. p
dim. p
dim. p

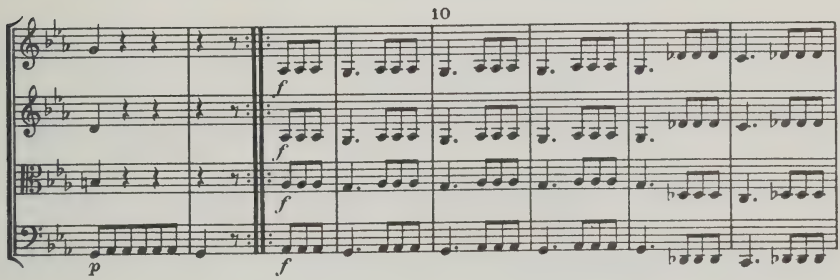

150
cresc.
cresc.
cresc.
cresc.
p
p
p
p
p
p
p
p

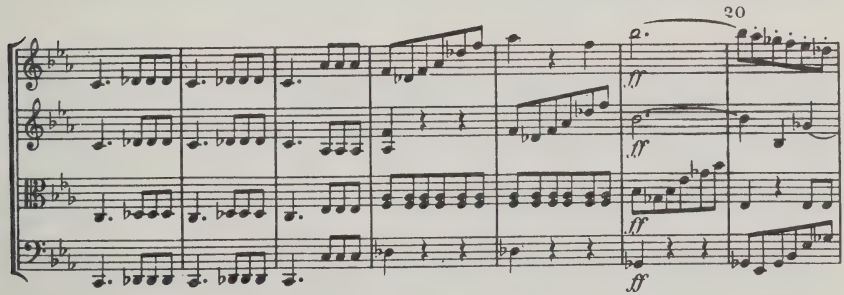

p

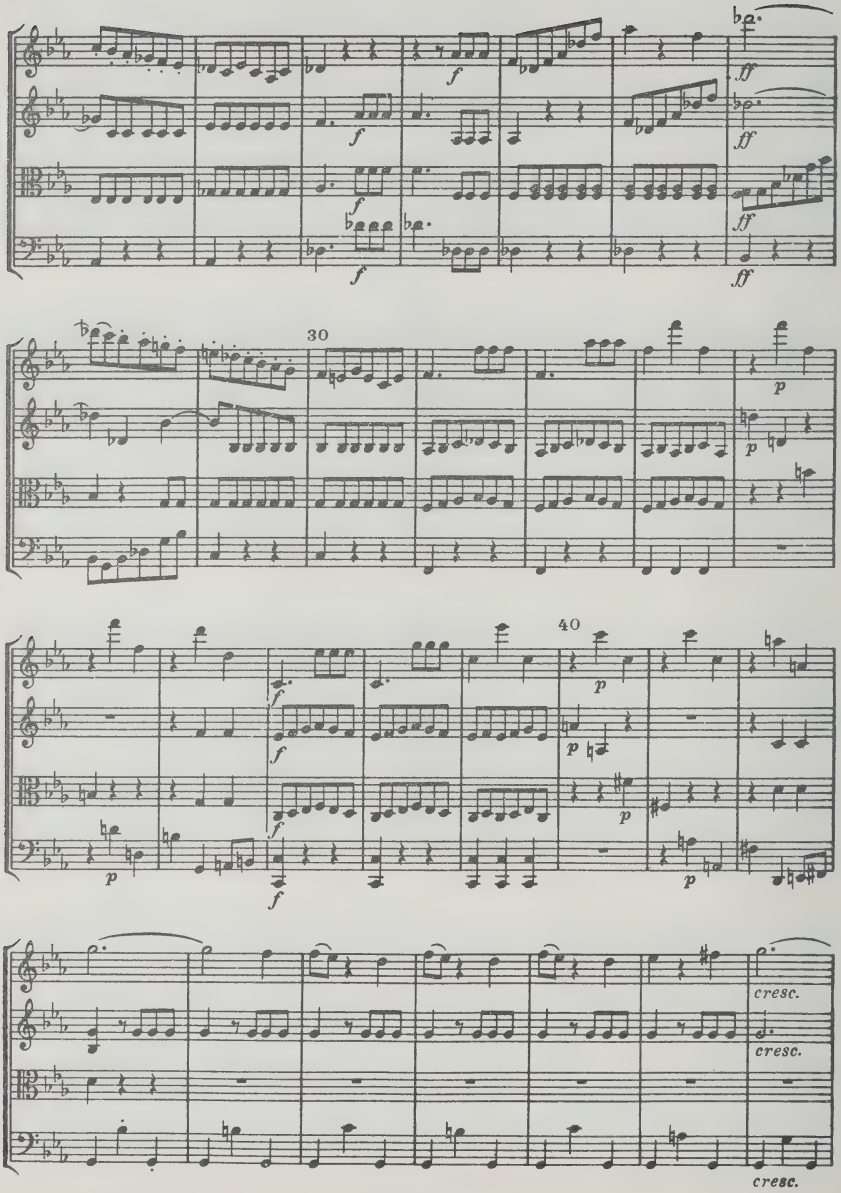

160
morendo
cresc. sf
p espress.
morendo
cresc. sf
p
morendo
cresc. sf
p espress.
morendo
cresc. sf
p

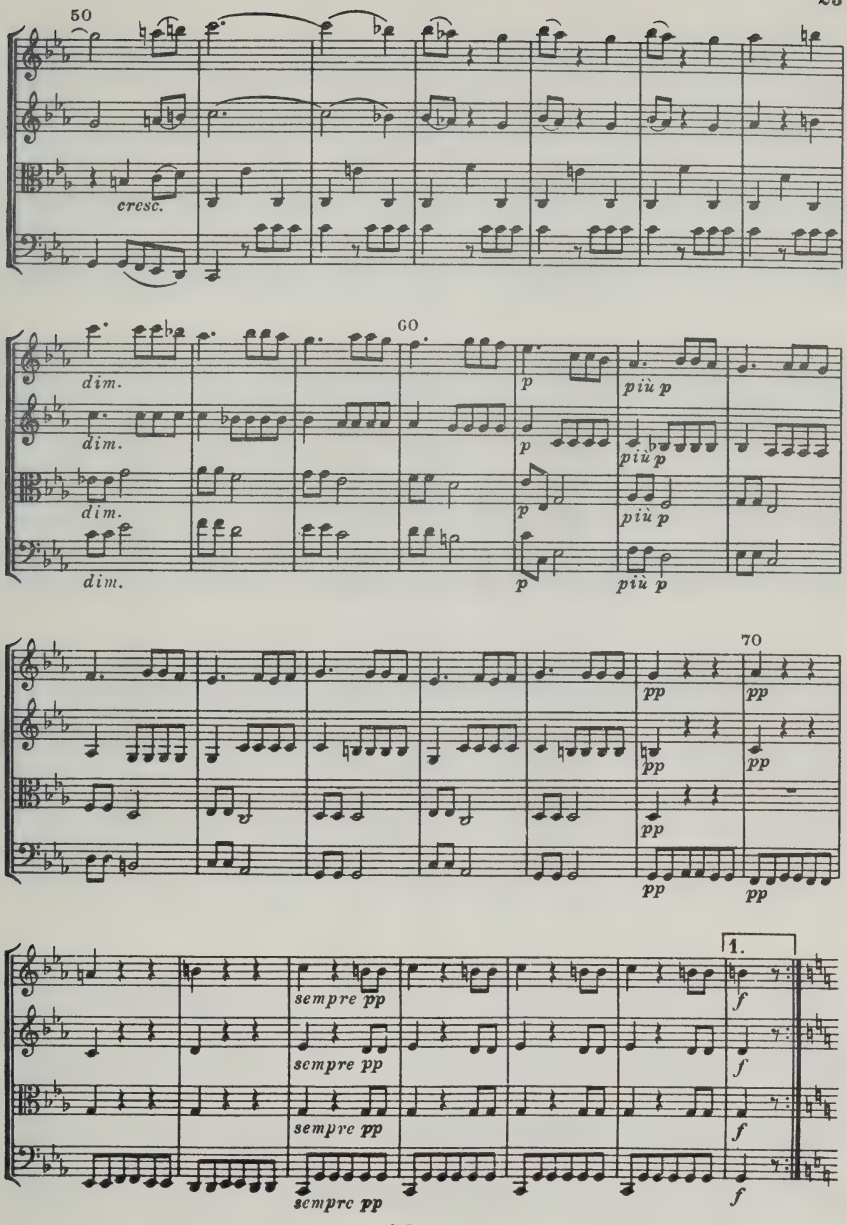
III.

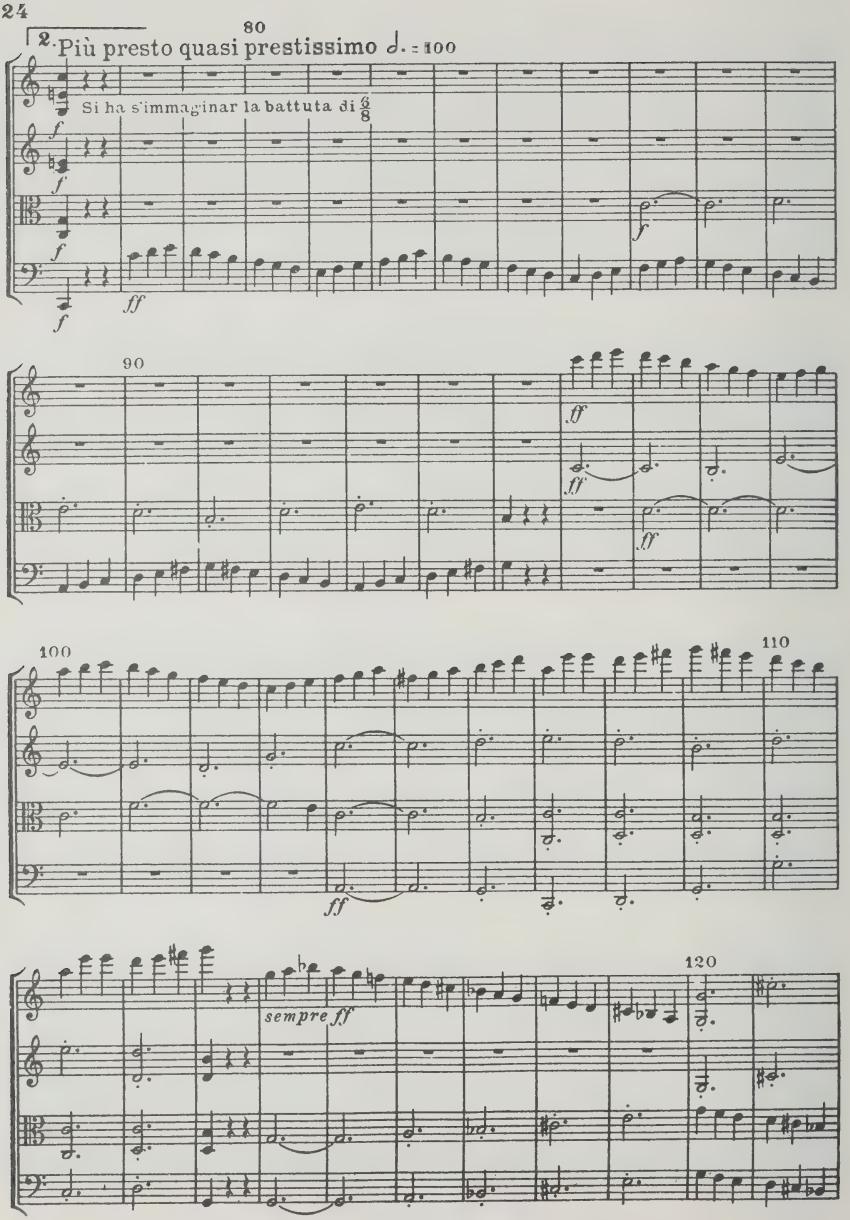

Presto ♩. = 100
f leggiermente
f
p
f
p
f
f

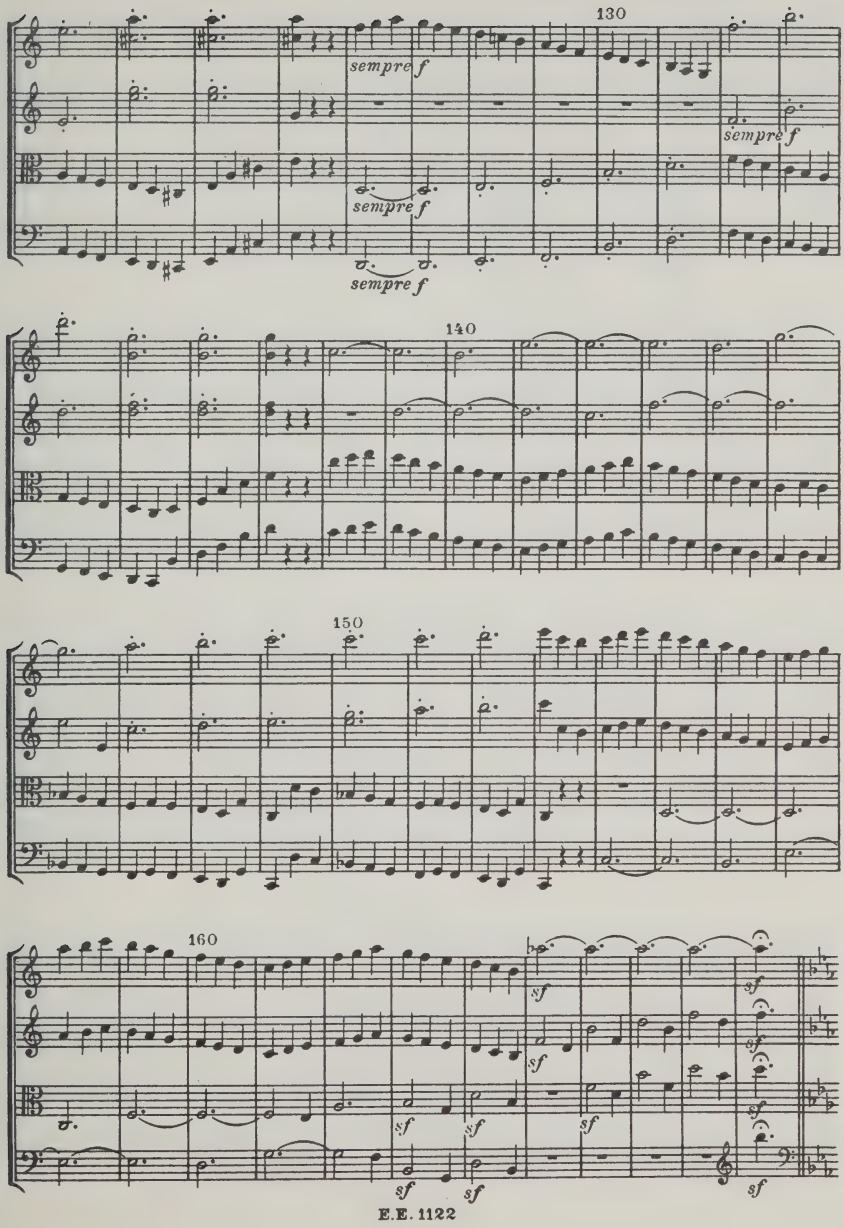

10
f
f
f
p
f

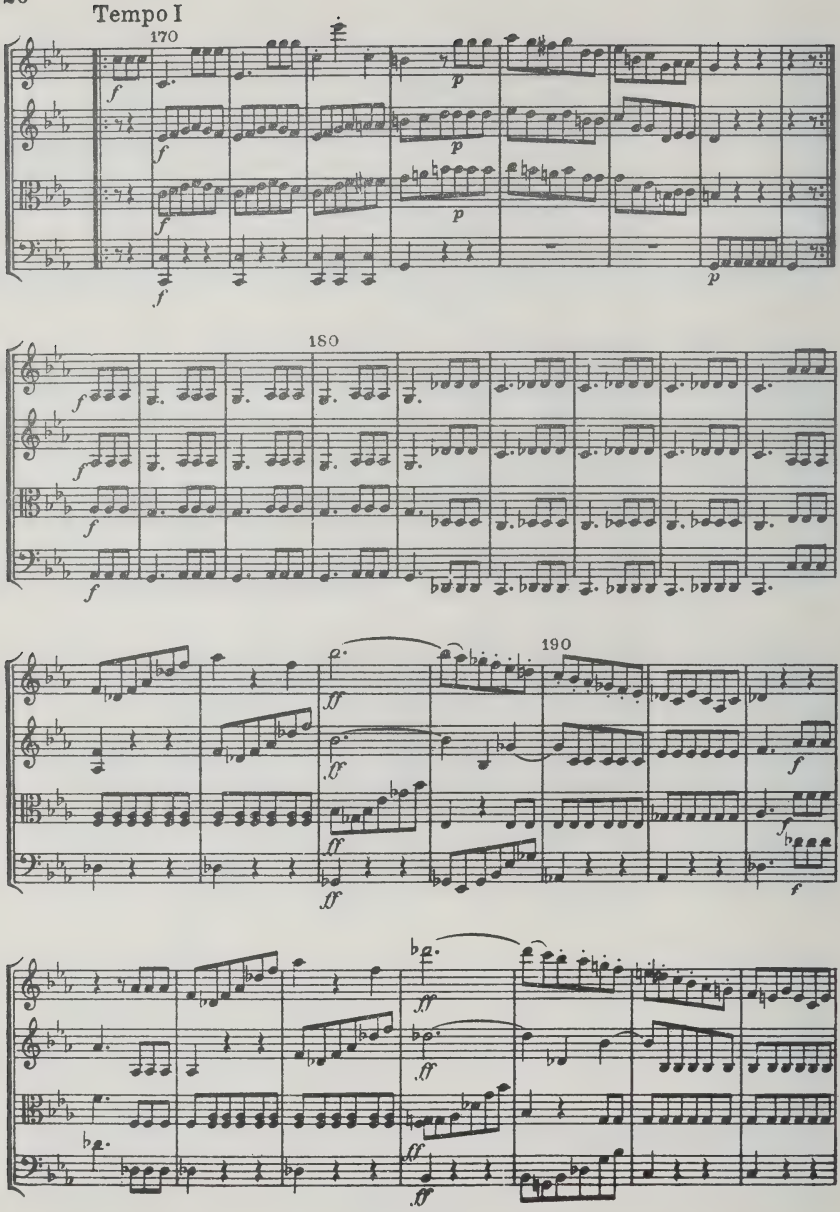

20
ff
ff
ff
ff

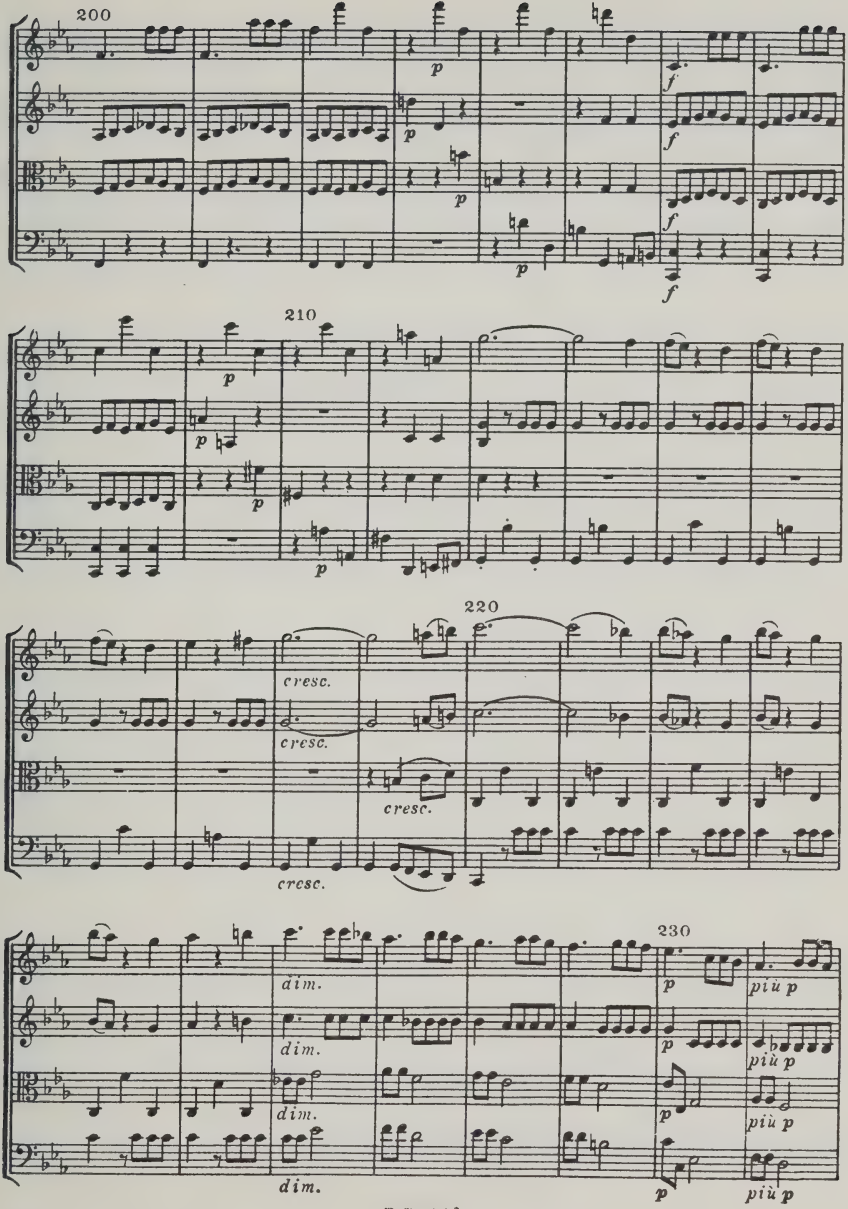

30
40
cresc.
cresc.
cresc.

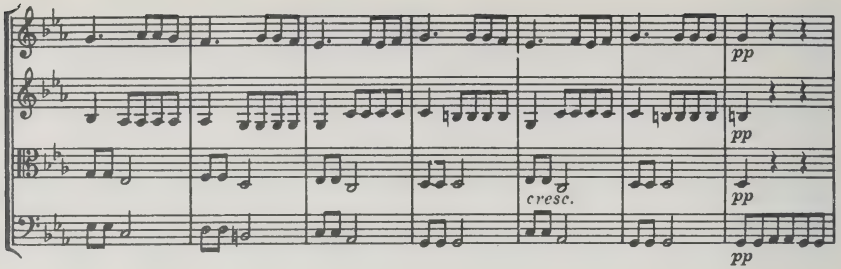

50
cresc.
60
dim.
dim.
dim.
dim.
p
più p
70
pp
1.
sempre pp
f

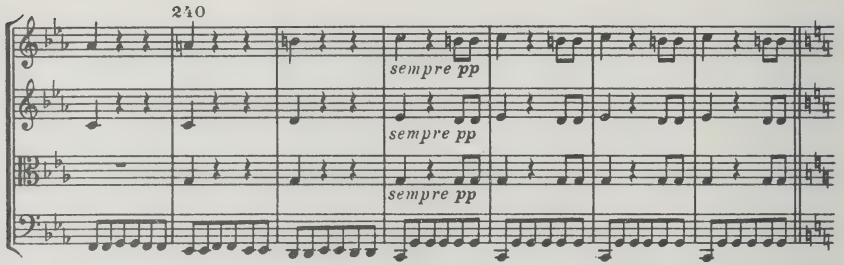

2.
80
Più presto quasi prestissimo ♩. = 100
Si ha s'immaginar la battuta di 6/8
f
f
f
f
ff
90
ff
ff
ff
100
110
ff
sempre ff
120


130
sempre f
sempre f
sempre f
sempre f
140
150
160
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf

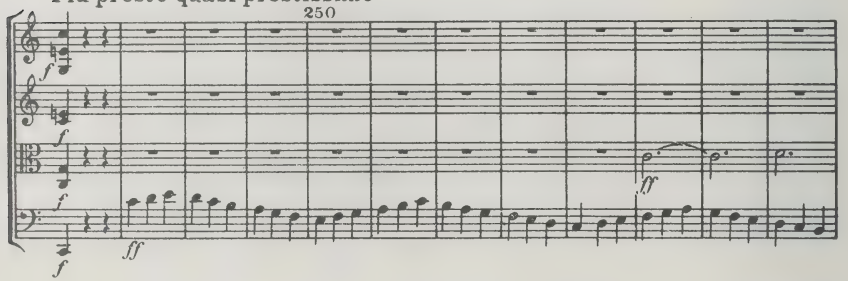

Tempo I
170
180
190

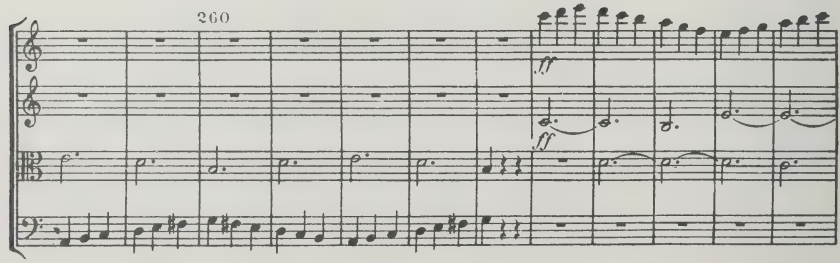

200
210
220
230
cresc.
dim.
più p

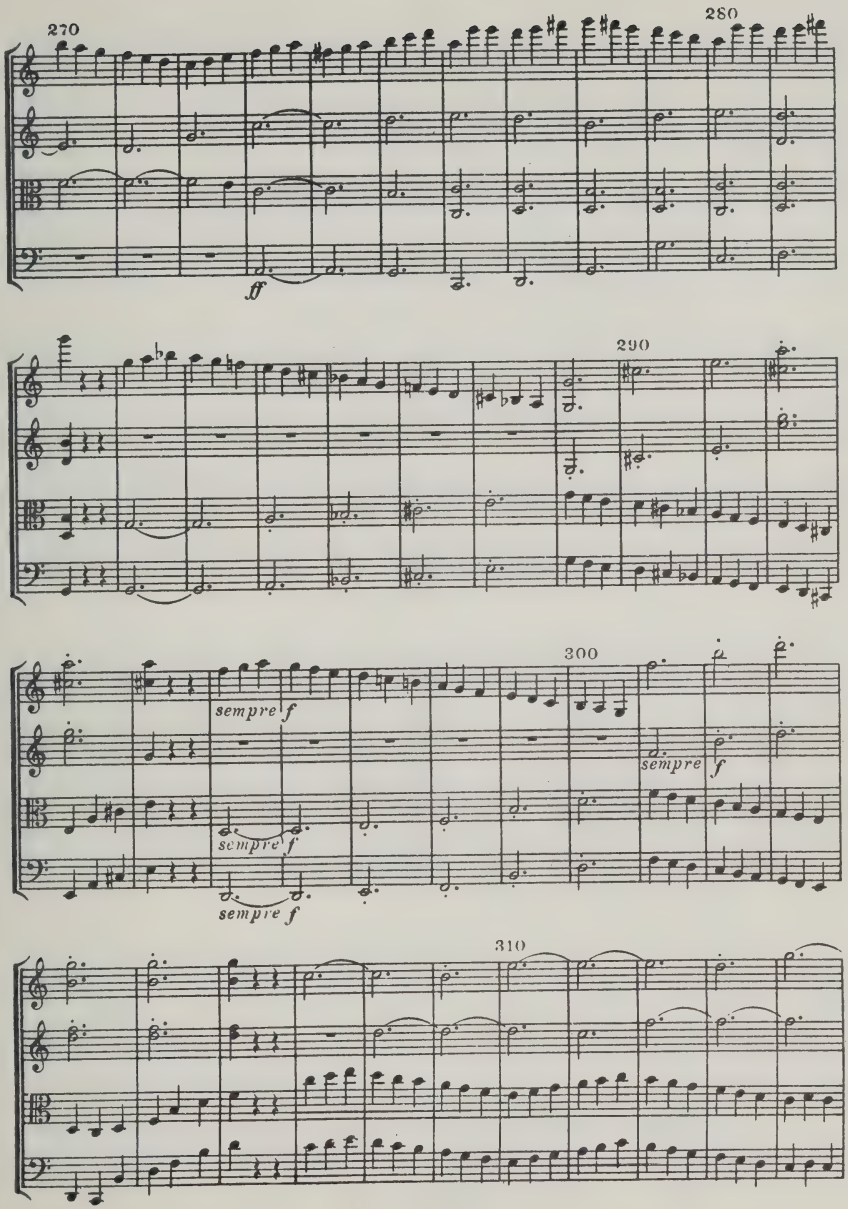


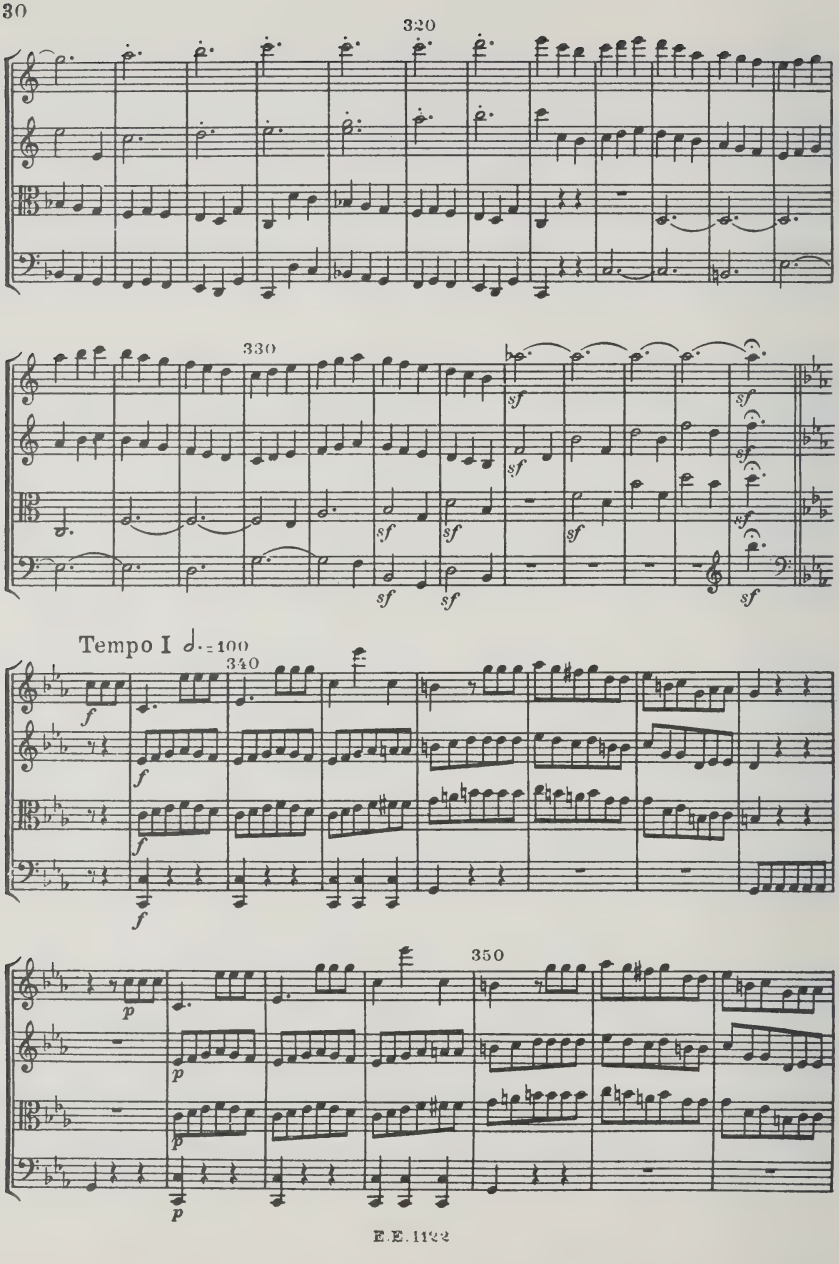


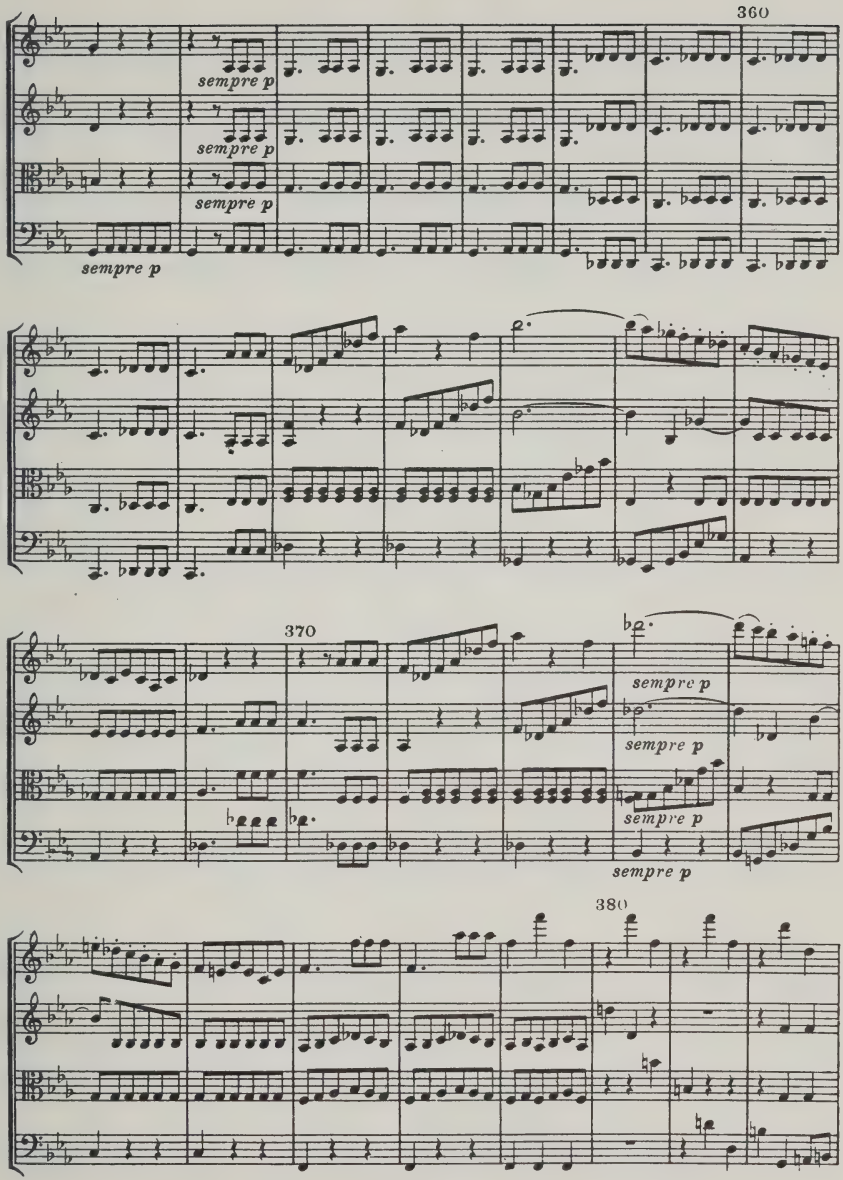
Più presto quasi prestissimo

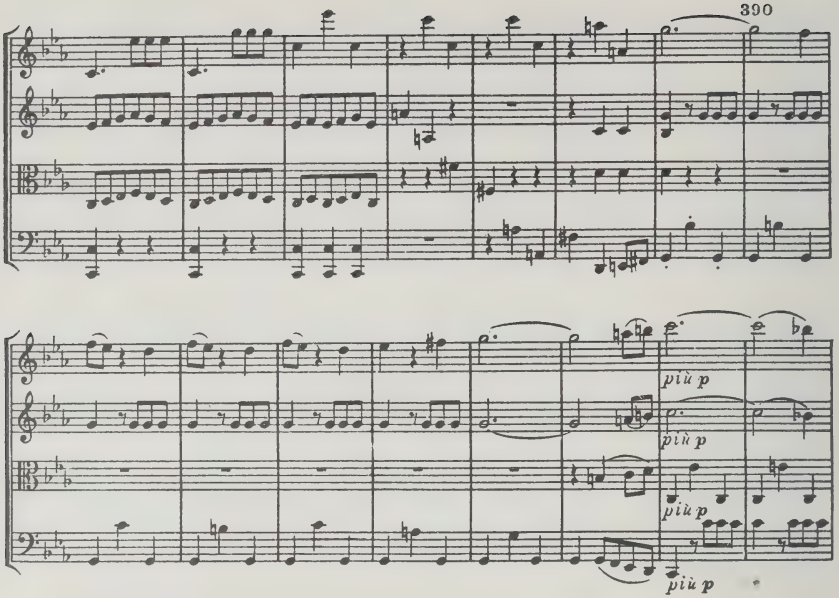


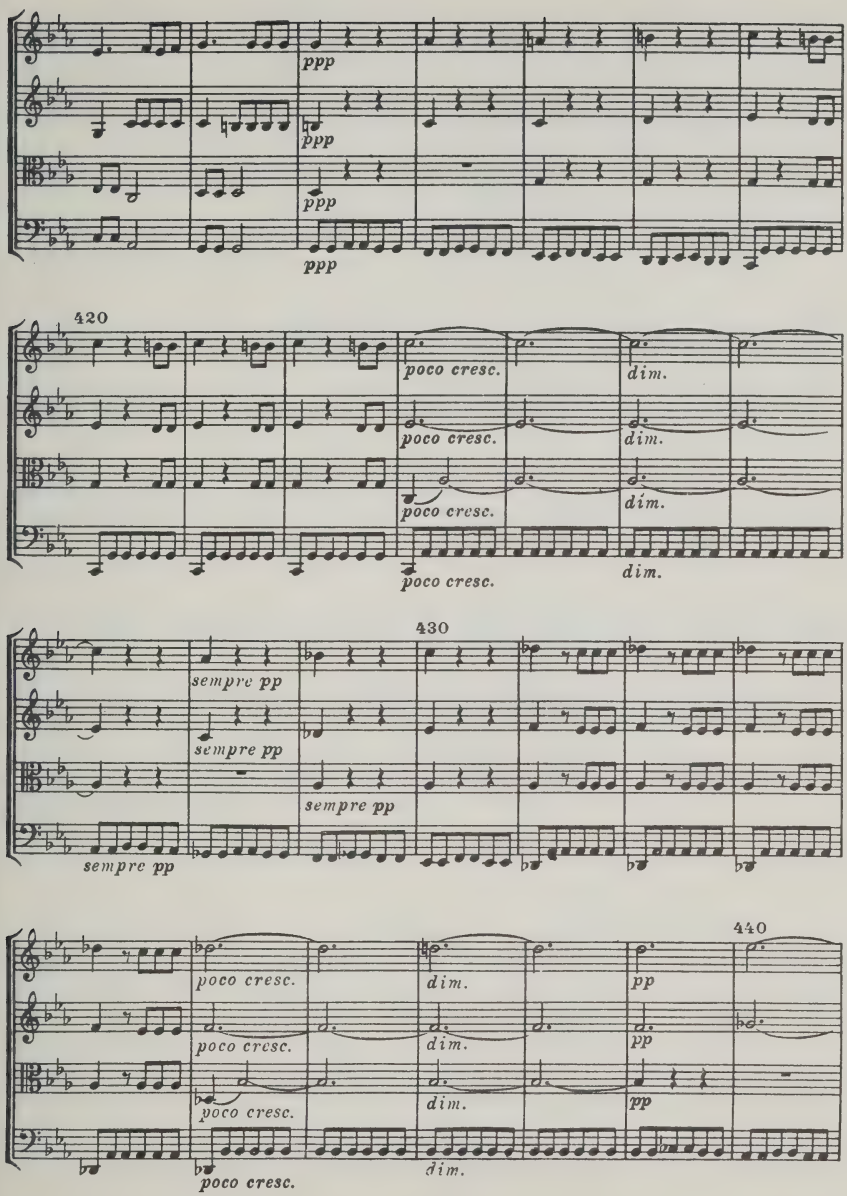


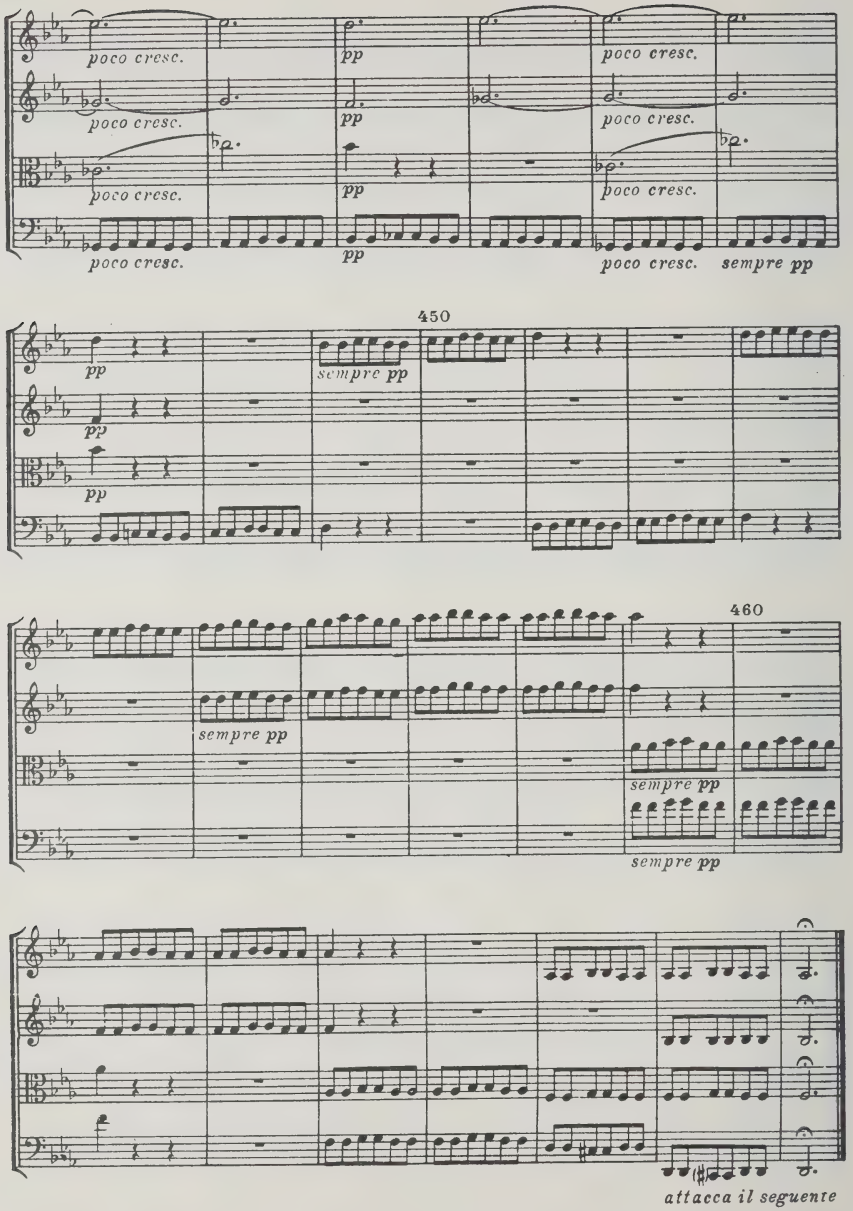

270
280
ff
290
300
sempre f
sempre f
sempre f
sempre
f
310

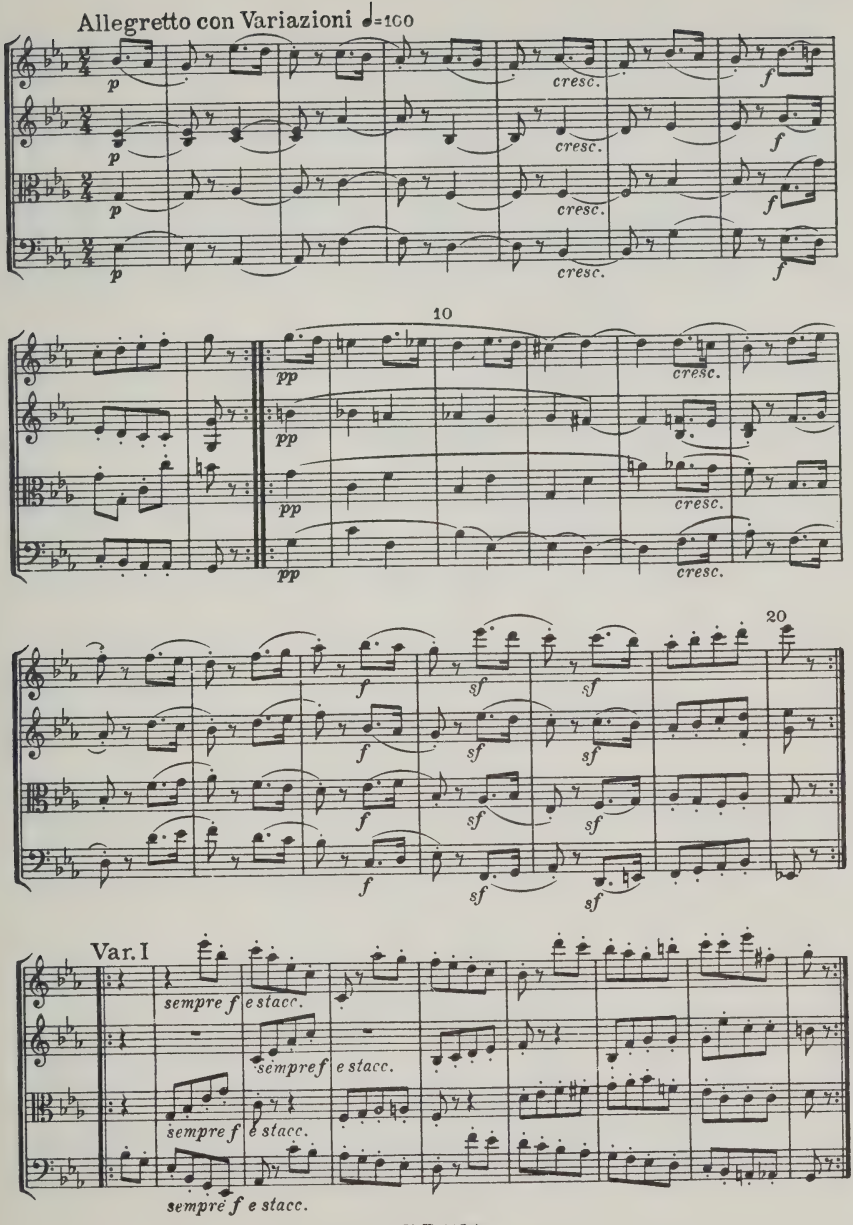

320
330
sf
Tempo I ♩.=100
340
f
p
350

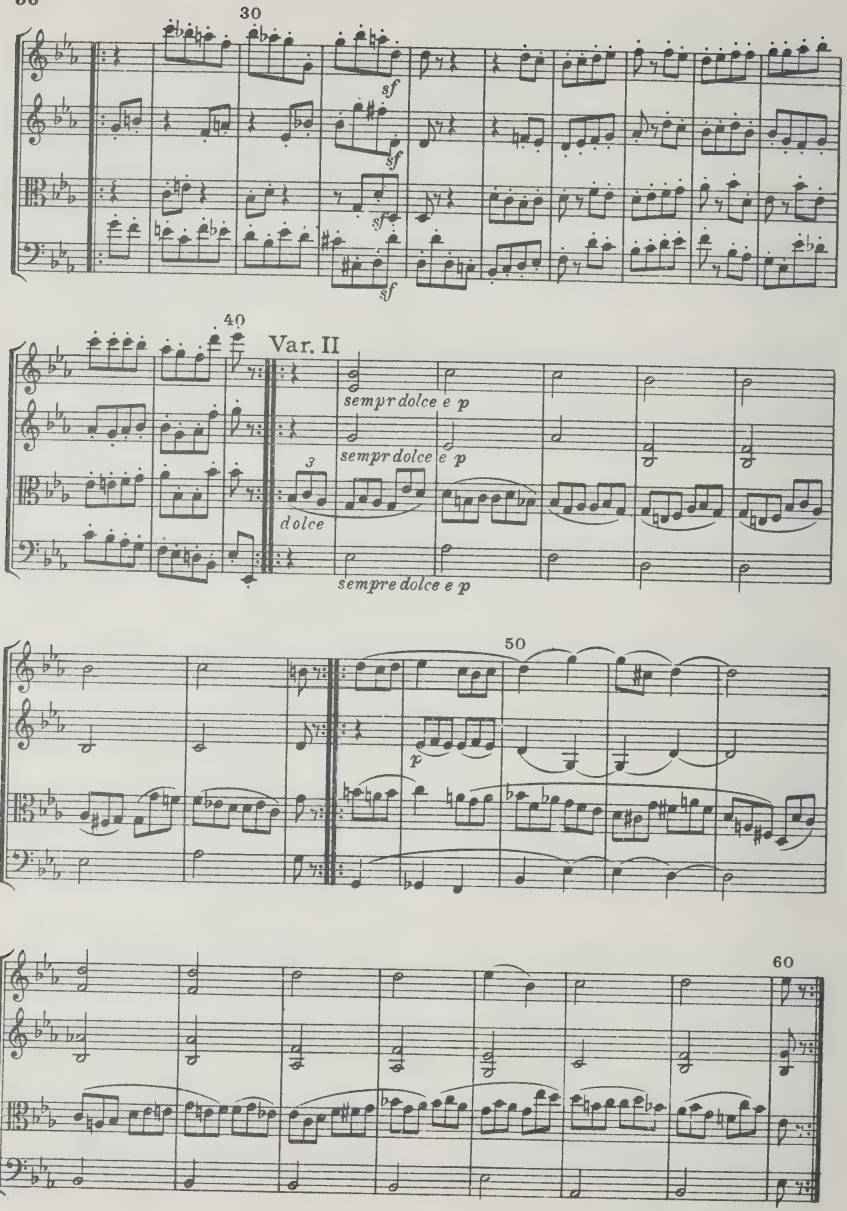

360
sempre p
sempre p
sempre p
sempre p
370
sempre p
sempre p
sempre p
sempre p
380

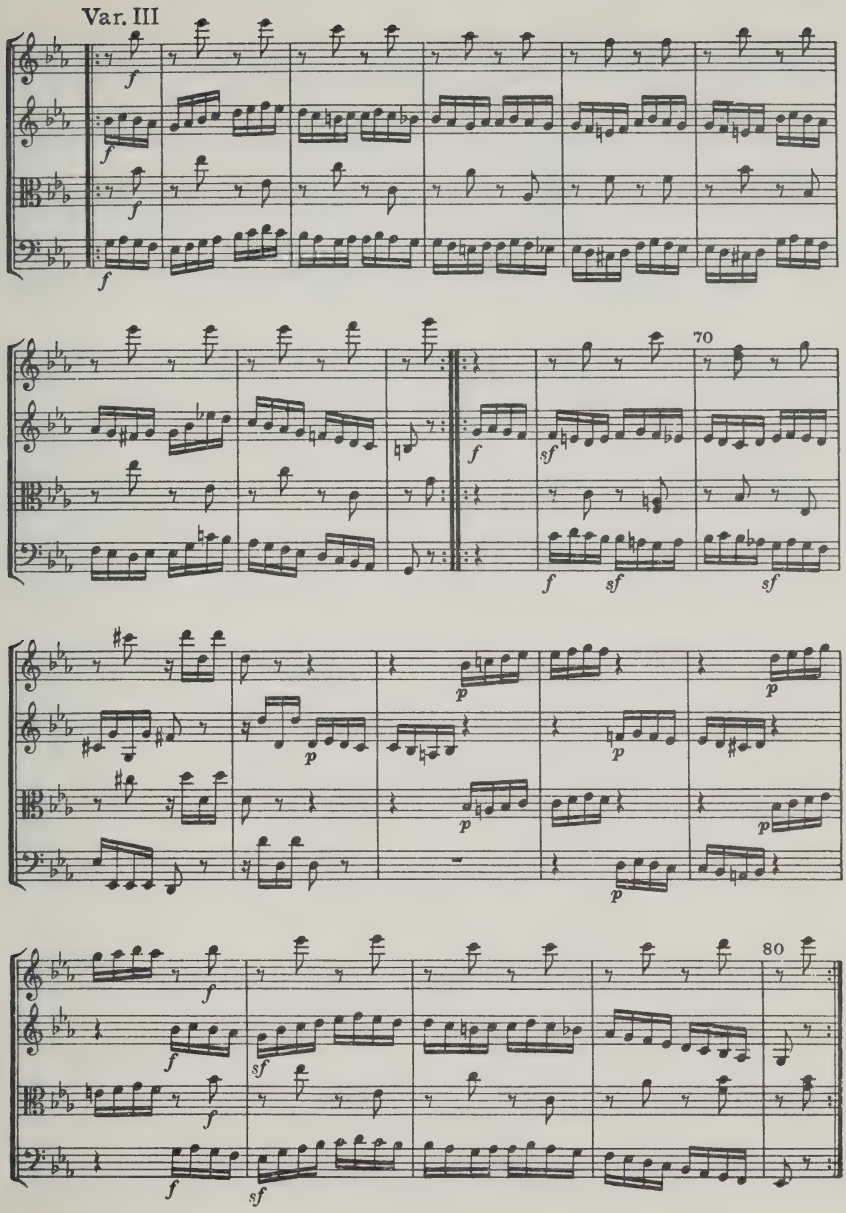

390
più p
più p
più p
più p
400
sempre più p
410

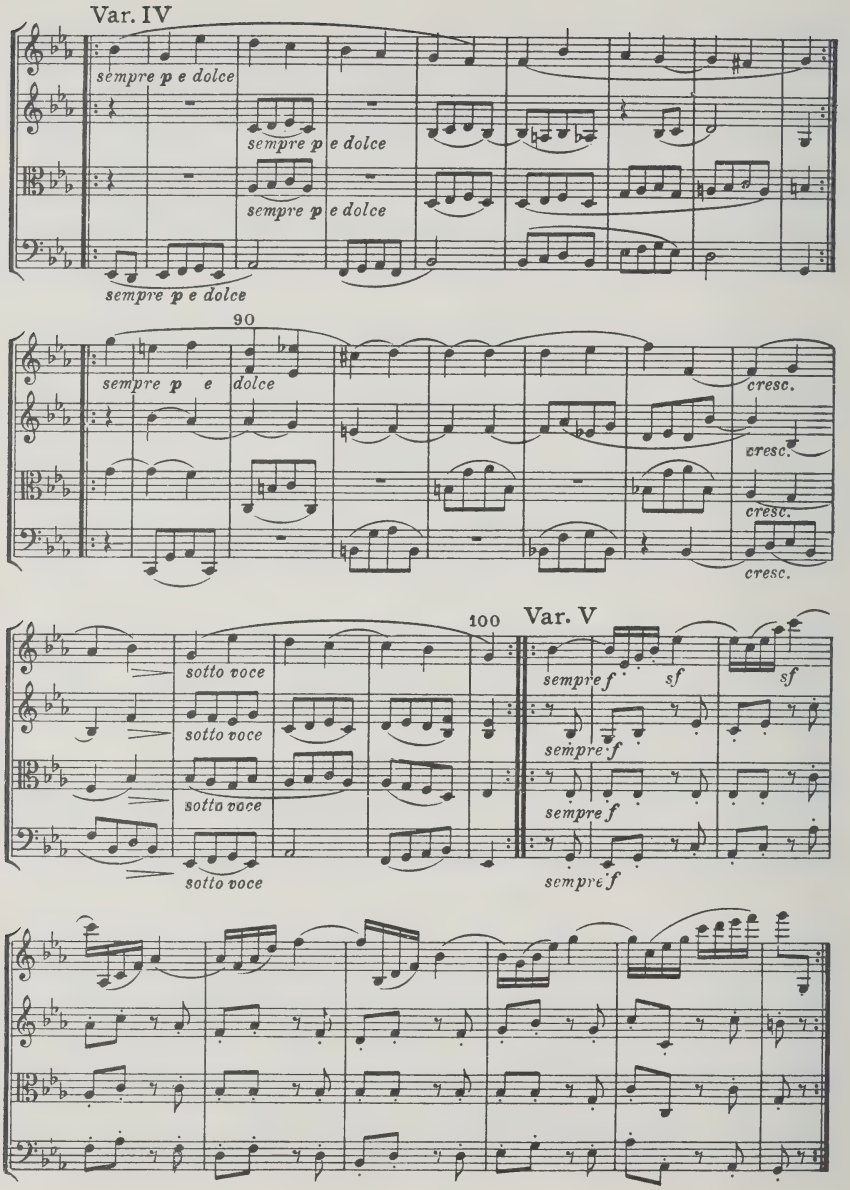

ppp
ppp
ppp
ppp
420
poco cresc.
dim.
poco cresc.
dim.
poco cresc.
dim.
poco cresc.
dim.
430
sempre pp
sempre pp
sempre pp
sempre pp
440
poco cresc.
dim.
pp
poco cresc.
dim.
pp
poco cresc.
dim.
pp
poco cresc.
dim.

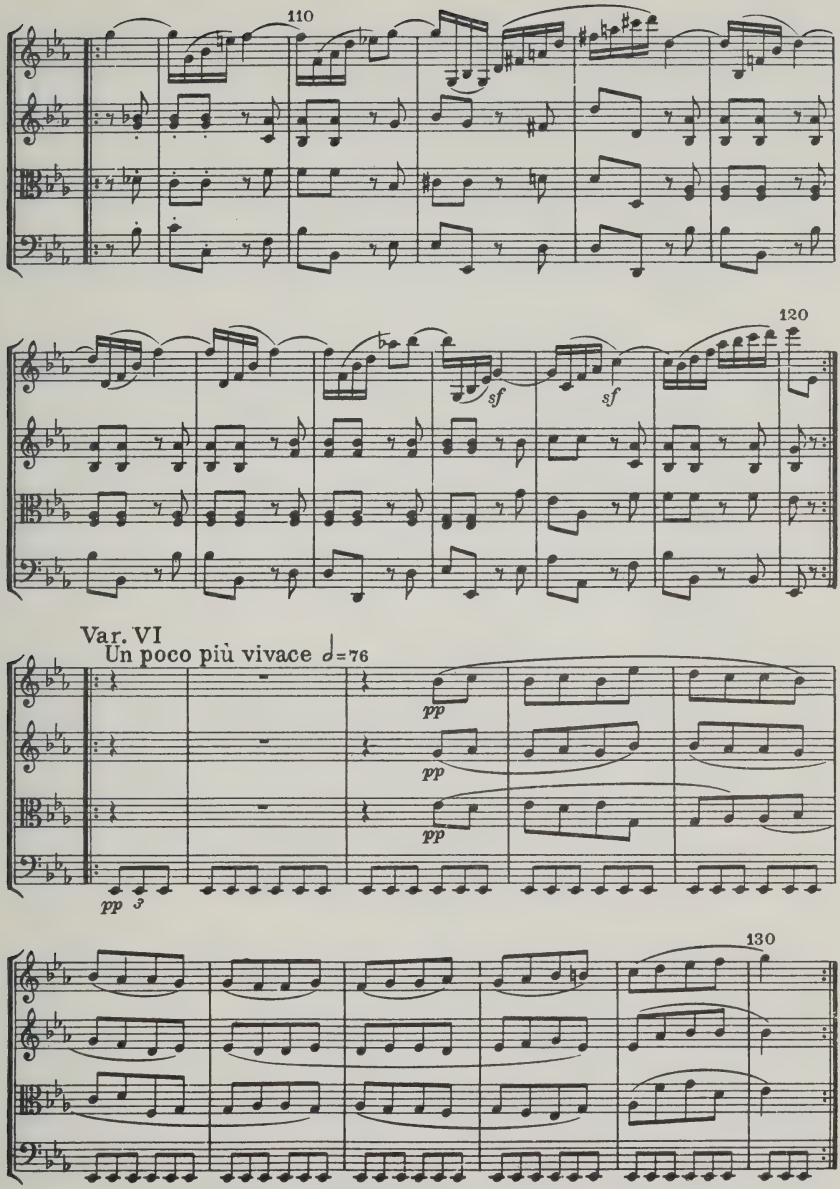

poco cresc.
pp
poco cresc.
sempre pp
450
460
attacca il seguente

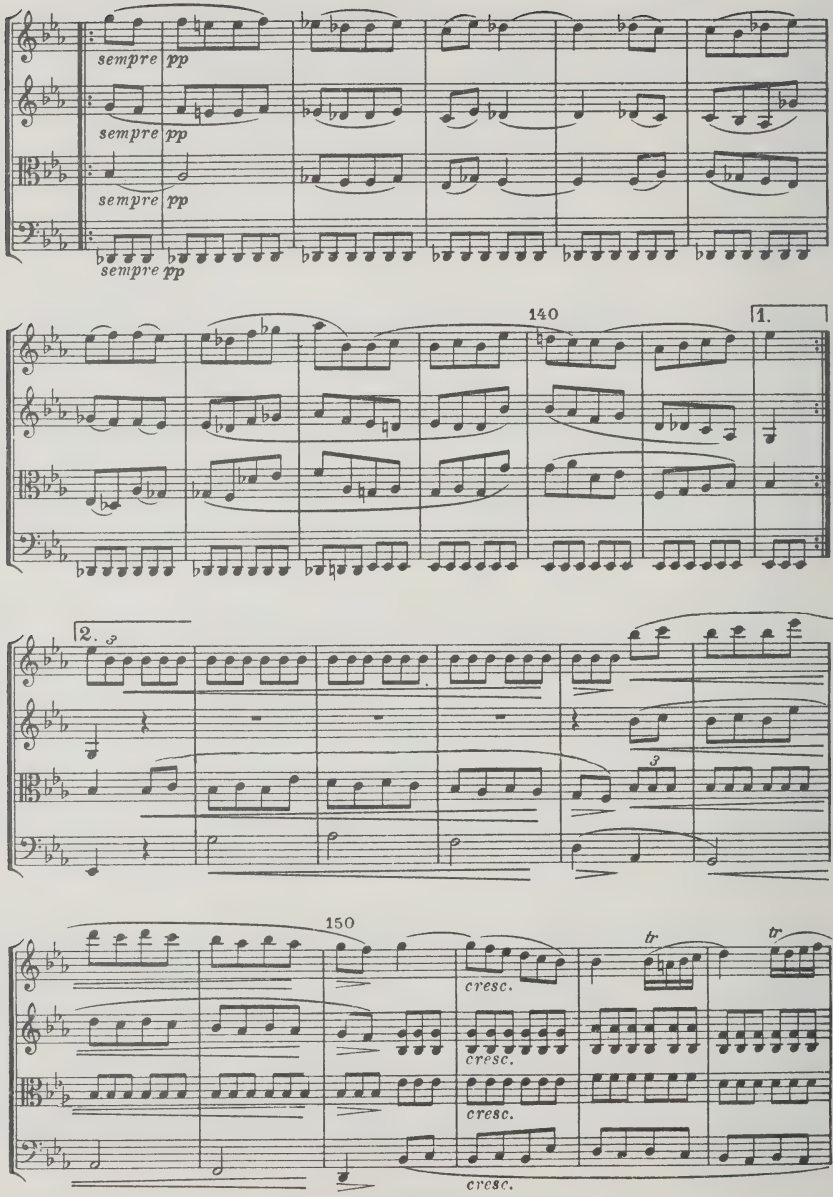

Allegretto con Variazioni ♩=100
p
cresc.
f
10
pp
20
sf
Var. I
sempre f e stacc.

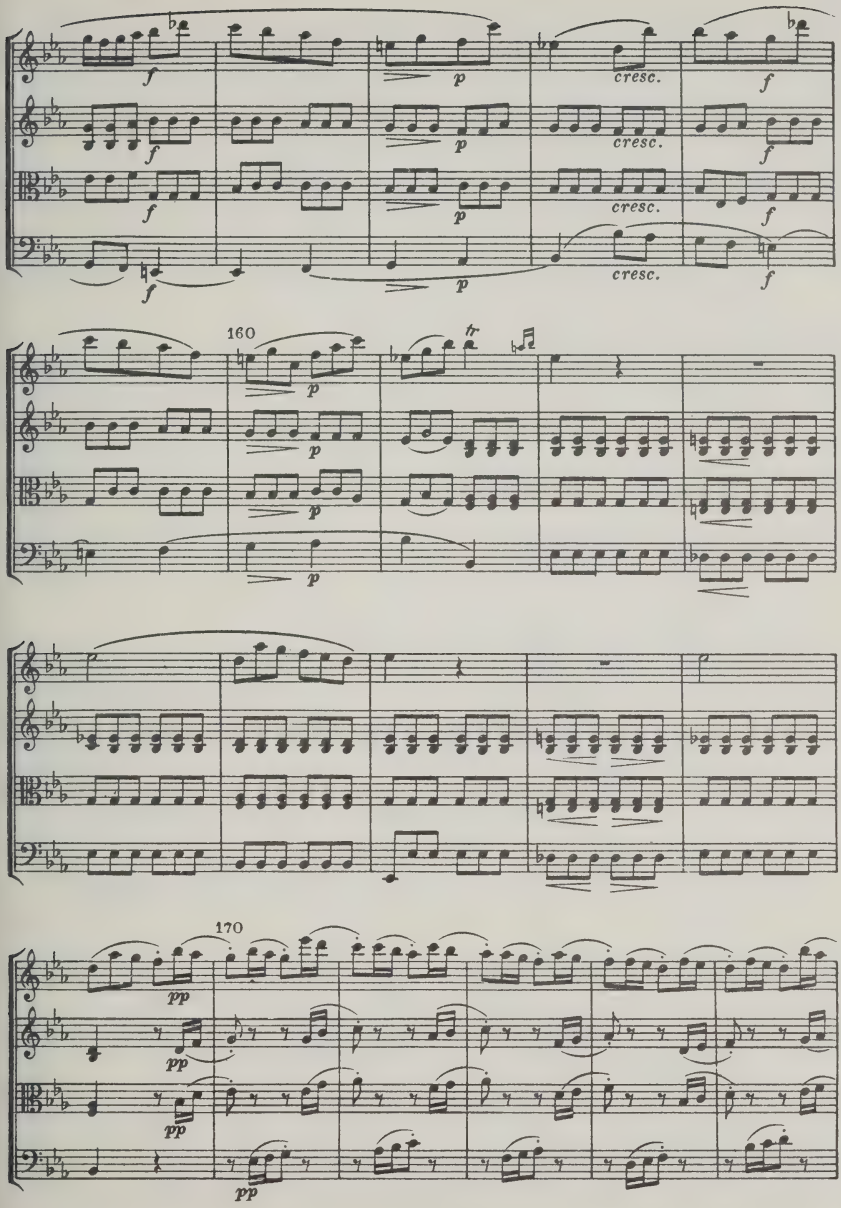

30
sf
sf
sf
sf
40
Var. II
sempr dolce e p
sempr dolce e p
3
dolce
sempre dolce e p
50
p
60

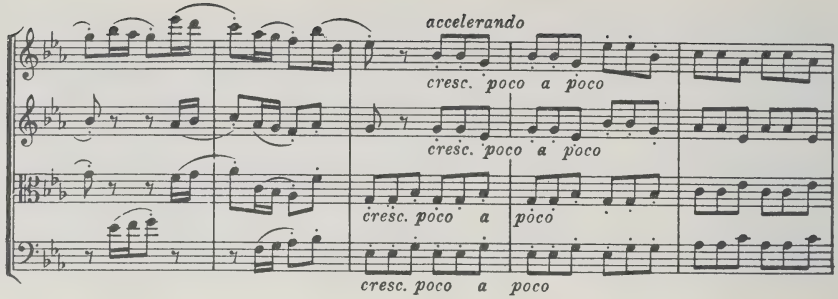

Var. III
70
80

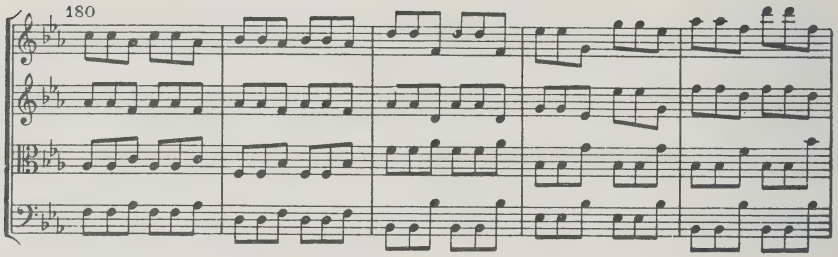

Var. IV
sempre p e dolce
sempre p e dolce
sempre p e dolce
sempre p e dolce
90
sempre p e dolce
cresc.
cresc.
cresc.
cresc.
100
Var. V
sotto voce
sotto voce
sotto voce
sotto voce
sempre f
sf
sf
sempre f
sempre f
sempre f

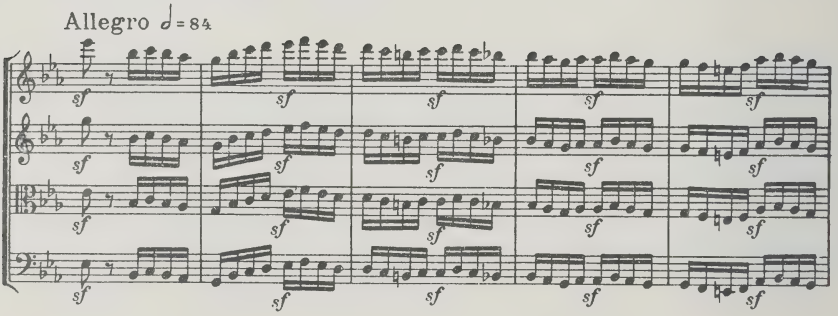

110
120
sf
sf
Var. VI
Un poco più vivace ♩=76
pp
pp
pp
pp 3
130

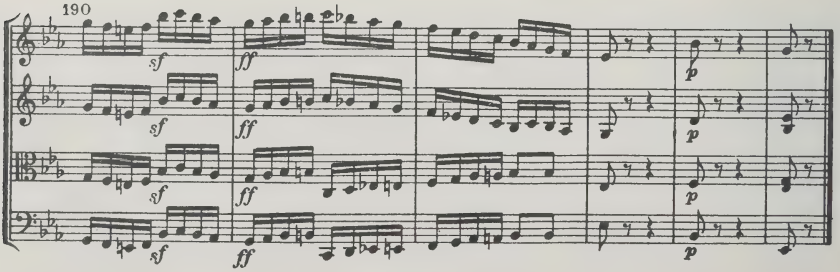

sempre pp
sempre pp
sempre pp
sempre pp
140
1.
2.
150
cresc.
cresc.
cresc.
cresc.
tr
tr


f
p
cresc.
160
ff
170
pp


accelerando
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco
cresc. poco a poco


180


Allegro ♩= 84
sf


190
sf
ff
p

14 88